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SAN FRANCISCO ART INSTITUTE

FALL 1996 & SPRING 1997

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SAN FRANCISCO ART INSTITUTE

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CALENDAR FOR FALL SEMESTER 1996

April 8-26	Advising and Early Registration for continuing students.
April 29-May 3	Program changing (add/drop) of Early Registration schedules for continuing students. Early Registration for Fall 1996 semester for non-degree students and students on leave of absence during Spring 1996 semester.
May 15-Aug 30	Early Registration for new students.
August 1	Tuition for continuing students who early registered in April is due in full unless a tuition payment plan has been arranged with the Student Accounts Office prior to this date. The $100 non-refundable registration fee is due and payable as of this date for all early registrants.
August 27-30	Orientation activities for new students.
September 2	Labor Day Holiday
September 3	First day of classes. Late Registration begins with fee; add/drop begins. Tuition for new students who early register is due in full unless a tuition payment plan has been arranged with the Student Accounts Office prior to this date.
September 10	Last day to change program (add/drop) without fee.
September 17	Last day to add courses. Last day to late register. Last day for Seniors to petition for P/NC option in upper-division courses.
October 1	INSTITUTE CENSUS. Last day to drop a course or withdraw from the Institute. Courses/Sections dropped after this date appear with a neutral "W" on the transcript.
October 4	Last day to apply to MFA/PB degree program for Spring 1997 entry.
October 18	Petitions for graduation, May/August 1997 (BFA and MFA degrees), are due in Registrar's Office. Late filing fee applies after this date. Last day to apply for Letters & Science/Art History Independent Study for Spring 1997 semester.
October 21-25	Mid-semester grading period
November 1	Last day to withdraw from courses/sections with "W" on the transcript. Last day to apply for Independent Study for Spring 1997 semester. Last day to apply for graduate teaching assistantships for Spring 1997 semester.
Nov 21-Dec 6	Advising and Early Registration for Spring 1997 semester for continuing degree students. Tuition is due in full on or before January 2 unless a Tuition Payment Plan has been arranged with the Student Accounts Office.
November 28-29	Thanksgiving break
December 9-13	Program changing (add/drop) of Early Registration schedules by continuing students. Early Registration for Spring 1997 semester for non-degree students and students on leave of absence during Fall 1996.
December 13	Semester ends. Last day to remove incomplete grades from Spring 1996 semester; incomplete grades are changed to failing grades.
December 9-20 and January 2-17	Early Registration for new students for Spring 1997.

CONTENTS

GENERAL INFORMATION
- Registration Information 1
- Academic Advising 1
- Adding and Dropping Courses 1
- Withdrawing from the Institute 1
- Leave of Absence from the Institute 2
- International Students 2
- Competency Exams 2
- Policy Statement 2
- Graduation Rate 3
- Schedule of Classes 3
- Non-Discrimination Policy 3
- Key to Abbreviations 3

CONTINUING STUDENT REGISTRATION CALENDAR-FALL 1996 4

REGISTRATION INSTRUCTIONS
- Continuing Students 5
- New Students 5

CONTINUING STUDENT REGISTRATION CALENDAR-SPRING 1997 8

REGISTRATION INSTRUCTIONS
- Continuing Students 9
- New Students 9

TUITION AND FEES 12

COURSE DESCRIPTIONS
- Art History, Theory & Criticism 14
- Digital Media 17
- Filmmaking 19
- Interdisciplinary Program 22
- Letters & Science 26
- New Genres 30
- Painting/Drawing 33
- Photography 37
- Printmaking 43
- Sculpture 45
- Sculpture/Ceramic Sculpture 47

MFA AND POST-BACCALAUREATE REQUIREMENTS 49

GRADUATE COURSE DESCRIPTIONS 50
- Post-Baccalaureate Program 50
- Art History, Theory & Criticism 50
- Interdisciplinary 51
- Filmmaking 53
- New Genres 54
- Photography 55
- Printmaking 55
- Painting/Sculpture 56

FALL 1996 SCHEDULE OF CLASSES 58
- Graduate Classes 62

SPRING 1997 SCHEDULE OF CLASSES 64
- Graduate Classes 68

GENERAL INFORMATION

The following policies and procedures are excerpted from the *SFAI Campus Handbook* and are appropriate for the various activities related to registration for classes.

Registration

Registration is the means by which a person officially becomes a student at the Institute. Registration is always in relation to one of the approved semesters/terms of the Institute. Registrants are further identified by degree, status, class and major. Continuing students are urged to register in advance of a semester/session (Early Registration) and to take advantage of course selection by registering by appointment (priority established by units earned) during Early Registration. Registration beginning with the first day of classes is Late Registration. Dates and procedures for registering are found on the Fall 1996 and Spring 1997 Registration Calendars.

Students returning from a leave of absence or from one of the off-campus programs authorized by the Institute, as well as students enrolled in the previous semester, are considered "continuing" students. Individuals registering for the first time at the Institute are considered "new" students. Returning students who have voluntarily or involuntarily withdrawn from the Institute should follow the dates and procedures describing registration for "new" students.

Academic Advising

Academic advising at the Art Institute is a continuing process of assisting students in degree planning and course selections. Graduate advising is mandatory prior to every registration, and the signature of the Graduate Program Director is required on the registration form. Undergraduate advising is not mandatory; however, at critical points in the degree program the student will be notified in writing by the Academic Advisor that a meeting is recommended, and attendance is noted.

For newly-admitted undergraduates, advising begins with the Admissions Counselor at the time of first registration. New transfer students receive a Curriculum Record listing courses accepted in transfer and course requirements and electives remaining.

For continuing students, an updated Curriculum Record is provided in a registration packet in advance of registration. The packet will contain information specific to each student; the date, day and time of Early Registration, any "holds" that will prevent registration, and any notice recommending that the student meet with the Academic Advisor prior to registering. At other times during the year, a student may receive notice to meet with the Academic Advisor because of unsatisfactory academic progress. It is strongly recommended that every undergraduate meet with the Academic Advisor prior to registering for his/her junior year to assure fulfillment of Senior Residency and the successful and timely completion of all degree requirements.

Adding and Dropping Courses

Students may add or drop courses only by filing a written notice of program change with the Registrar. Changing from one section to another of the same course requires adding and dropping. Courses may be added only during the first two weeks of the semester; courses may be dropped through the fourth week of the semester. After the fourth week, a student may withdraw from a course until the eleventh week, and a neutral "W" symbol is assigned; after the eleventh week, an "F" will be assigned. Please consult the Academic Calendar for the exact dates for adding, dropping and withdrawing from classes.

Since the Institute does not have a policy to automatically drop students who elect not to attend or who disregard prerequisites in courses for which they are registered, the Registrar's Office will make every effort to contact the student when the attendance or suitability of a student is questioned by a faculty member. It is always the student's responsibility, however, to notify the Registrar's Office when dropping courses or withdrawing from the Institute.

Withdrawing from the Institute

Students wishing to permanently withdraw from the Institute must formalize their request on a form available from the Registrar's Office.. Please consult the form or the *Student Handbook* for further discussion of the policy and procedures. Please consult the Academic Calendar and Refund Policy/Schedule for information related to the date of withdrawal.

Absence from classes, non-payment of fees, or verbal notification (without written notification following) will not be regarded as official notice of withdrawal from the Institute.

Leave of Absence from the Institute

Students wishing to temporarily discontinue registration at the Institute must formalize their request on a form available from the Registrar's Office. Please consult the form or the *Student Handbook* for further discussion of the policy and procedures.

Students who are new to the Institute for the semester will not be granted a leave, but will have their term of entry to the Institute deferred. Completing the form is still required if the student has enrolled and begun attending classes. For all students, after the fourth week of classes (Census Day on the Academic Calendar) only a withdrawal can be approved.

Absence from classes, non-payment of fees, or verbal notification (without written notification following) will not be regarded as official notice of leave of absence from the Institute.

International students follow a different leave policy, as required by the Immigration and Naturalization Service (see section following).

International Students

In order to maintain F-1 status and I-20 certification by the Institute, international students must carry a full-time load of courses (a minimum of 12 semester units at SFAI) each semester of registration. The only automatic exception is graduating seniors in their last semester and graduate students in their fifth semester.

A leave of absence is available to international students following rules provided by the Immigration and Naturalization Service. A leave may be granted only after the completion of one academic year in the school issuing the I-20 certificate, and only for one semester. Additional leaves are for emergencies only and require documentation.

Competency Exams (non credit, may satisfy graduation requirements)

Mathematics Waiver Examination

LS140C, Principles of Mathematics, offered in each spring semester, is required of all BFA candidates. Students wishing to demonstrate sufficient competency toward the waiver of this requirement must achieve a passing grade on the Mathematics Competency Test offered at both fall and spring orientation. Students who either do not take the test or fail the test must take Principles of Mathematics or an equivalent course at another post-secondary institution.

Competency Examination in Written English

Entering SFAI students are required to take the Competency Examination in Written English at the first meeting of the required English Composition course, or during the first two weeks of their first semester. Students will confer with their English Composition instructor(s) regarding test evaluations. Students who need academic assistance may be directed to the Academic Resource Center. Students whose language skills are particularly advanced may be exempted from all or part of the English Composition requirement.

Art History Waiver Examination (Survey 40A): BFA & MFA

Students may take this exam to "test out" of the required Art History 40A, a survey course beginning with prehistoric cave art and ending with art of the 12th century. Slide identification test.

Art History Waiver Examination (Survey 40B): BFA & MFA

Students may take this exam to "test out" of the required Art History 40B, a survey course covering art from the 12th century up to 1960. Slide identification test.

Policy Statement

All students are urged to read the general regulations found in the *Student Handbook* and the *Schedule of Classes*. Failure to be familiar with sections pertaining to their interests and requests does not excuse a student from the obligation to follow the described policies and procedures.

Although every effort has been made to insure the accuracy of the *Student Handbook* and the *Schedule of Classes*, students are advised that the information contained in them is subject to change. The Institute reserves the right to change any curricular offering, policy, requirement or financial regulation whenever necessary and as the requirements of the Institute demand.

Through the Variance Petition process, the Variance Committee and the Academic Dean (and his/her designees) may grant reasonable exceptions to academic regulations. The Vice President for Administration has established a similar process for financial matters and may have requirements over and above those set out in academic regulations.

Graduation Rate

In 1995-96 the completion or graduation rate for students who entered SFAI in the Fall of 1990 as freshmen from high school with no previous college credit, and enrolled as full-time students, is 21%. The Student Right-to-Know Act requires every post-secondary school in the country to disclose this information; however, SFAI would like to add that the disclosed statistic does not include at least 3/4 of each year's entering class, who enter as transfers. Any person who is interested in knowing the overall rate may contact the Director of Admissions, 415.749.4580.

Schedule of Classes

Note: Many courses have additional information in the form of syllabi and/or course outlines, reading lists, anthologies, etc. Consult the Office of Academic Affairs for this additional information.

This schedule was correct at the time it was printed. Be sure to check for "FALL 1996/ SPRING 1997 Changes and Additions" (posted on the Registrar's bulletin board) for any subsequent additions or changes.

Although SFAI will attempt in good faith to offer the courses as listed in the official class schedule, SFAI reserves the right to:

1. Cancel any class because minimum enrollment has not been met;
2. Change instructors;
3. Change the time and place of any course offering.

Non-Discrimination Policy

It is the policy of the San Francisco Art Institute to provide all students with equal educational, financial aid, and employment opportunities in all its programs and activities regardless of religion, race, national or ethnic origin, gender, sexual orientation, age, or disability.

Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to the Vice President for Administration, San Francisco Art Institute, or the Director of the Office for Civil Rights, U.S. Department of Education, Washington, DC 20202.

Qualified disabled students who require special accommodation in order to participate in the San Francisco Art Institute's programs should write to the Director of Admissions, SFAI, 800 Chestnut Street, San Francisco, CA, 94133 at least ninety days prior to the start of the program in which the disabled student wishes to participate, explaining the nature of the disability and the specific accommodations required. Because SFAI's historic hillside structure currently presents barriers to mobility-impaired students, SFAI specifically encourages them to notify the Director of Admissions as far in advance of the date of entry as possible so that necessary accommodations can be made.

KEY TO ABBREVIATIONS USED IN THIS SCHEDULE

Class Schedule

Period I	9:00am-11:45am
Period II	1:00pm-3:45pm
Period II	4:15pm-7:00pm
Period IV	7:30pm-10:15pm

Abbreviations and special locations used in this schedule:

CDM	Center for Digital Media
CL	New Genres Computer Lab
CR	Conference Room
LH	Lecture Hall
Mezz	The mezzanine above Sculpture/ Ceramics
SR	Spray Room, at the top of the stairs to Studio 16
PA	Painting Department Office
PSR	Photo Seminar Room, on the mezzanine above Studio 16
TBA	To be arranged
101	Seminar Room in the tunnel behind the Francisco Street stairs
102	Tutoring Center in the tunnel behind the Francisco Street stairs
731	Third floor of 731 Market Street, the off-campus location of the MFA painting and sculpture studios.

CONTINUING STUDENT REGISTRATION CALENDAR FOR FALL 1996 SEMESTER

EARLY REGISTRATION & ADVISING PERIOD (APRIL 16-APRIL 26)

Monday, April 10	Registration packets distributed; academic advising available for BFA students in the Advising Office by appointment.
Tuesday, April 16	**MFA** students registering for their **final semester** meet with Pegan Brooke, Graduate Program Director, on a first-come, first-served basis, from **9:00am to 12:00noon** in Pete's Cafe at 800 Chestnut. After obtaining Pegan's signature on a completed registration form, MFA students proceed directly to the Registrar's Office to file their forms.
Wednesday, April 17	**MFA** students registering for their **3rd or 4th semester** meet with Pegan Brooke, Graduate Program Director, on a first-come, first-served basis from **10:00am to 3:00pm** in Pete's Cafe at 800 Chestnut. After obtaining Pegan's signature on a completed registration form, MFA students proceed directly to the Registrar's Office to file their forms.
Thursday, April 18	**MFA and Post-Baccalaureate** students registering for their **2nd, 3rd or 4th semester** meet with Pegan Brooke, Graduate Program Director, on a first-come, first served basis from **10:00am to 3:00pm** in Pete's Cafe at 800 Chestnut. After obtaining Pegan's signature on a completed registration form, MFA students proceed directly to the Registrar's Office to file their forms.
Monday, April 22	**BFA registration** *by appointment,* 10:00am-12:00noon and 1:00pm-4:00pm. Drop-in registration for MFA, PB & BFA's who missed their appointment, 12:00noon-1:00pm and 4:00pm-5:00pm. BFA advising, 9:00am-4:00pm, in the Academic Advising Office by appointment.
Tuesday, April 23	**BFA registration** *by appointment,* 10:00am-12:00noon and 1:00pm-4:00pm. Drop-in registration for MFA, PB & BFA's who missed their appointment, 12:00noon-1:00pm and 4:00pm-5:00pm. BFA advising, 9:00am-4:00pm, in the Academic Advising Office by appointment.
Wednesday, April 24	**BFA registration** *by appointment,* 10:00am-12:00noon and 1:00pm-5:00pm. Drop-in registration for MFA, PB & BFA's who missed their appointment, 12:00noon-1:00pm and 5:00pm-6:00pm. BFA advising, 9:00am-6:00pm, in the Academic Advising Office by appointment.
Thursday, April 25	**BFA registration** *by appointment,* 10:00am-12:00noon and 1:00pm-5:00pm. Drop-in registration for MFA, PB & BFA's who missed their appointment, 12:00noon-1:00pm and 5:00pm-6:00pm. BFA advising, 9:00am-4:00pm, in the Academic Advising Office by appointment.
Friday, April 26	**BFA registration** *by appointment,* 10:00am-12:00noon and 1:00pm-4:00pm. Drop-in registration for MFA, PB & BFA's who missed their appointment, 12:00noon-1:00pm and 4:00pm-5:00pm. BFA advising, 9:00am-4:00pm, in the Academic Advising Office by appointment.
Mon-Fri, April 29-May 3	Add/Drop for all early registered students; students who wish to adjust their Fall '96 Schedule of Classes may add or drop courses selected during Early Registration. All Add/Drops for graduate students require Program Director's signature. Make-up registration for all students not yet registered. Registration for all non-degree students. Academic advising available for BFA students in the Advising Office by appointment.

REGISTRATION INSTRUCTIONS FOR FALL SEMESTER 1996

CONTINUING STUDENTS

Continuing students early register for Fall 1996 according to the following calendar and procedure:

MFA/PB students register April 16-18 according to semester priority or during drop-in hours through May 3. ALL MFA/PB students MUST obtain the Graduate Director's signature on the form before registering and before add/drop; tentative course selections should be thought out in advance of your advising appointment. PLEASE CONSULT THE FALL 1996 REGISTRATION CALENDAR for specific times and days for MFA/PB advising followed by registration.

BFA students register by appointment April 22-26. Refer to the letter in your registration packet for your appointment day and time. BFA students may also register during drop-in hours AFTER their assigned appointment. Registration priority is determined by units earned plus units in progress for Spring 1996. PLEASE CONSULT YOUR REGISTRATION LETTER and the FALL 1996 REGISTRATION CALENDAR for specific times and days for drop-in registration.

Academic advising is available throughout registration and add/drop by appointment. Extended hours are also available; please consult the Fall 1996 Registration Calendar for the times and days.

When you register...

If the course you request is full, you may be able to gain entrance to the class by obtaining the signature of the instructor on an add/drop form. Most classes have a few additional places available at the discretion of the instructor; however, once these places are taken, the signature of the instructor cannot be honored.

If you are taking courses out of sequence or have not taken the necessary prerequisites for requested courses, you will be denied registration and referred to the Academic Advisor. Prerequisites, if any, are listed in the course description of each course in this publication.

If you have past due bills or fines, you will not be permitted to register. Notice of these problems are indicated on your registration letter which is included in your packet. PLEASE REMOVE THESE "HOLDS" before coming to registration.

Non-Degree (ND) students register April 29-May 3.

NEW STUDENTS

CALL 1.800.345.SFAI TO SELECT YOUR FALL CLASSES. NEW STUDENT REGISTRATION BEGINS MAY 15 AND CONTINUES THROUGH AUGUST 30, 1996.

Please read the following "Guidelines for Class Selection" before calling to make your registration appointment. You may early register for classes in person or over the phone beginning May 15, 1996. You must be prepared to choose a tuition payment option (see page 12) and make an initial tuition deposit of $100 prior to (or at the time of) registration.

If you are unable to actually come to campus to register, please arrange a telephone appointment with an advisor by calling the Office of Admissions. Note the date and time of your appointment. Your advisor will expect your call. Remember we are on Pacific Time so you will have to translate your appointment for your own time zone.

Certain classes fill up quickly. We strongly suggest you register as early as possible.

Deferral/Withdrawal

Early-registered new students who will not attend MUST withdraw in writing by August 30, 1996. The $100 registration fee is not refundable for any reason. Students deferring entry regardless of registration status may receive credit for the $100 registration fee in any of the two succeeding terms only if the request for deferral is received by August 30, 1996.

Late Arrival for Fall '96 Semester

New students who will not attend orientation must arrange for late check-in in order for course registrations to be held. Requests for late check-in should be directed to the Office of Admissions.

New Freshman--Fall 1996

1. Read the schedule of classes. Most studio classes are offered twice a week, Monday and Wednesday (MW) or Tuesday and Thursday (TTH). Roman numerals refer to the time of day classes are held. (Classes offered at other times have those times listed separately.)

I 9:00am-11:45am
II 1:00pm-3:45pm
III 4:15pm-7:00pm
IV 7:30pm-10:15pm

2. Choose classes which apply toward your degree. We strongly recommend that you enroll in three studio and two academic classes your first semester.

   Three Studio Courses:
   - First Year Interdepartmental Core (required)
   - Studio class in your major
   - Studio elective

   Two Academic classes:
   - English Composition A, followed in the next semester by English Composition B
   - Art History Survey A (depending upon language skills), followed in next semester by Art History Survey B

   Note: Art History Survey A and B must be taken in sequence.

   New students who do not have prior college credit for English Composition must enroll in English Composition A their first semester at SFAI.

   Classes are listed according to discipline. Students may enroll in any class for which they have completed necessary prerequisites. Students with no previous college credit will enroll in beginning classes. Courses in the 100 series are restricted to upper-division students only.

3. Call SFAI at 1.800.345.SFAI between 9:00am-5:00pm M-F to arrange a registration appointment.

New Transfer Students--Fall 1996

1. Read the schedule of classes. Most studio classes are offered twice a week, Monday and Wednesday (MW) or Tuesday and Thursday (TTH). Roman numerals refer to the time of day classes are held. (Classes offered at other times have those times listed separately.)

   I 9:00am-11:45am
   II 1:00pm-3:45pm
   III 4:15pm-7:00pm
   IV 7:30pm-10:15pm

   Classes are listed according to discipline. Students may enroll in any class for which they have completed necessary prerequisites. Students with no previous college credit enroll in beginning classes.

2. Choose classes which apply toward your degree. Refer to your Transfer Evaluation Form/Curriculum Record to determine which requirements remain. This is especially critical for Letters & Science classes. If you have not received your Transfer Evaluation Form/Curriculum Record, please contact the Office of Admissions. Before enrolling in Methodologies of Modernism, you must complete two semesters of Western Civilization or equivalent courses including pre-20th century European history, philosophy and literature. At SFAI, the Western Civilization requirement is satisfied by taking the two-course sequence Mediterranean Civilizations and Origins of the Modern World. If you have not taken these classes elsewhere, you must enroll in Mediterranean Civilizations/Origins of the Modern World (LS10A/B) before taking Methodologies of Modernism (LS100A/B). It is important to find a balance between academic classes in Letters & Science or Art History and studio classes.

   We recommend that you enroll in three studio and two academic classes your first semester if possible. Courses in the 100 series are restricted to upper-division students only.

   New students who do not have prior college credit for English Composition must enroll in English Composition A for their first semester at SFAI.

3. Call SFAI at 1.800.345.SFAI between 9:00am-5:00pm M-F to arrange a registration appointment.

New PB and MFA Students--Fall 1996

New MFA and PB students may select their classes beginning May 15, 1996 by phone or in person. Call for an appointment. An outline of PB and MFA curricular requirements can be found on page zz of this course schedule.

First Year Art History, Theory & Criticism Requirement: All entering MFA students are required to satisfy the MFA First Year Art History Requirement by taking one of the following graduate-level courses in their first or second semester:

AH240A, Art Since 1960
AH241E, Critical Theory
AH241M, History and Issues of Painting

MFA Studio Space

For Ceramic MFA students: limited space is available, see Department Manager regarding space and facilities use.

For Filmmaking MFA students: an editing room with a KEM Universal 16mm Flatbed editing machine is dedicated for exclusive MFA use. After training, MFA students are issued keys for all departmental studios.

For New Genres MFA students: limited space is available, see Department Manager regarding space and facilities use.

For Painting/Sculpture MFA students: students are allotted individual studios at 731 Market Street on a first-come, first-served basis.

For Photography MFA students: the department has dedicated one B&W and one color darkroom reserved only by MFA students. MFA students can reserve 2 nights a week for B&W late night printing and after training students can print late night on the 42" color processor up to 7 nights a week.

For Printmaking MFA students: all MFA students share Studio 5 as a graduate work space. Use of the Studio 5 and all the print department facilities are available 24 hours a day, 7 days a week, during the regular semester. MFA students will be issued a key to the monitor's closet.

CONTINUING STUDENT REGISTRATION CALENDAR
SPRING 1997 SEMESTER

EARLY REGISTRATION & ADVISING PERIOD (NOVEMBER 18-DECEMBER 6, 1996)

Monday, Nov 18	Registration packets distributed; academic advising available for BFA students in the Advising Office by appointment
Monday, Nov 25	**MFA** students registering for their **final semester** meet with Pegan Brooke, Graduate Program Director, on a first-come, first-served basis from **9:00am to 12:00noon** in Pete's Cafe at 800 Chestnut. After obtaining Pegan's signature on a completed registration form, MFA students proceed directly to the Registrar's Office to file their forms.
Tuesday, Nov 26	**MFA** students registering for their **3rd or 4th semester** meet with Pegan Brooke, Graduate Program Director, on a first-come, first served basis from **10:00am to 3:00pm** in Pete's Cafe at 800 Chestnut. After obtaining Pegan's signature on a completed registration form, MFA students proceed directly to the Registrar's Office to file their forms.
Wednesday, Nov 27	**MFA and Post-Baccalaureate** students registering for their **2nd, 3rd or 4th semester** meet with Pegan Brooke, Graduate Program Director, on a first-come, first-served basis from **10:00am to 3:00pm** in Pete's Cafe at 800 Chestnut. After obtaining Pegan's signature on a completed registration form, MFA students proceed directly to the Registrar's Office to file their forms.
Monday, Dec 2	**BFA registration** *by appointment,* 10:00am-12:00noon and 1:00pm-4:00pm Drop-in registration for MFA, PB & BFA's who missed their appointment, 12:00noon-1:00pm and 4:00pm-5:00pm BFA advising, 9:00am-4:00pm, in the Academic Advising Office by appointment
Tuesday, Dec 3	**BFA registration** *by appointment,* 10:00am-12:00noon and 1:00pm-4:00pm Drop-in registration for MFA, PB & BFA's who missed their appointment, 12:00noon-1:00pm and 4:00pm-5:00pm BFA advising, 9:00am-4:00pm, in the Academic Advising Office by appointment
Wednesday, Dec 4	**BFA registration** *by appointment,* 10:00am-12:00noon and 1:00pm-5:00pm Drop-in registration for MFA, PB & BFA's who missed their appointment, 12:00noon-1:00pm and 5:00pm-6:00pm BFA advising, 9:00am-6:00pm in the Academic Advising Office by appointment
Thursday, Dec 5	**BFA registration** *by appointment,* 10:00am-12:00noon and 1:00pm-5:00pm Drop-in registration for MFA, PB & BFA's who missed their appointment, 12:00noon-1:00pm and 5:00pm-6:00pm BFA advising, 9:00am-4:00pm, in the Academic Advising Office by appointment
Friday, Dec 6	**BFA registration** *by appointment,* 10:00am-12:00noon and 1:00pm-4:00pm Drop-in registration for MFA, PB & BFA's who missed their appointment, 12:00noon-1:00pm and 4:00pm-5:00pm BFA advising, 9:00am-4:00pm, in the Academic Advising Office by appointment
Mon-Fri, Dec 9-13	Add/Drop for all Early Registered students; students who wish to adjust their Spring '97 Schedule of Classes may add or drop courses selected during Early Registration. All Add/Drops for graduate students require Program Director's signature. Make-up registration for all students not yet registered. Registration for all non-degree students. Academic advising available for BFA students in the Advising Office by appointment.

REGISTRATION INSTRUCTIONS FOR SPRING SEMESTER 1997

CONTINUING STUDENTS

Continuing students early register for Spring 1997 according to the following calendar and procedure:

MFA/PB students register November 25-27 according to semester priority or during drop-in hours through December 13. ALL MFA/PB students MUST obtain the Graduate Director's signature on the form before registering and before add/drop; tentative course selections should be thought out in advance of your advising appointment. PLEASE CONSULT THE SPRING 1997 REGISTRATION CALENDAR for specific times and days for MFA/PB advising followed by registration.

BFA students register by appointment December 2-6; refer to the letter in your registration packet for your appointment day and time. BFA students may also register during drop-in hours AFTER their assigned appointment. Registration priority is determined by units earned plus units in progress for Fall 1996. PLEASE CONSULT YOUR REGISTRATION LETTER and the SPRING 1997 REGISTRATION CALENDAR for specific times and days for drop-in registration.

Academic advising is available throughout registration and add/drop by appointment. Extended hours are also available; please consult the Spring 1997 Registration Calendar for the times and days.

When you register...

If the course you request is full, you may be able to gain entrance to the class by obtaining the signature of the instructor on an add/drop form. Most classes have a few additional places available at the discretion of the instructor; once these places are taken, however, the signature of the instructor cannot be honored.

If you are taking courses out of sequence or have not taken the necessary prerequisites for requested courses, you will be denied registration and referred to the Academic Advisor. Prerequisites, if any, are listed in the course description of each course in this publication.

If you have past due bills or fines, you will not be permitted to register. Notice of these problems are indicated on your registration letter which is included in your packet. PLEASE REMOVE THESE "HOLDS" before coming to registration.

Non-Degree (ND) students register December 9-13.

NEW STUDENTS

CALL 1.800.345.SFAI TO SELECT YOUR SPRING CLASSES. NEW STUDENT REGISTRATION BEGINS DECEMBER 9-20 AND CONTINUES THROUGH JANUARY 2-17, 1997.

Please read the following "Guidelines for Class Selection" before calling to make your registration appointment. You may early register for classes in person or over the phone beginning December 9, 1996. If you do not early register, you may register in person on January 2-17, 1997. In both cases, you must be prepared to choose a tuition payment option (see page 12) and make an initial tuition deposit of $100 prior to (or at the time of) registration.

If you are unable to actually come to campus to register, please arrange a telephone appointment with an advisor by calling the Office of Admissions. Note the date and time of your appointment. Your advisor will expect your call. Remember we are on Pacific Time so you will have to translate your appointment for your own time zone.

Certain classes fill up quickly. We strongly suggest you register as early as possible.

Deferral/Withdrawal

Early-registered new students who will not attend MUST withdraw in writing by January 17, 1997. The $100 registration fee is not refundable for any reason. Students deferring entry regardless of registration status may receive credit for the $100 registration fee in any of the two succeeding terms only if the request for deferral is received by January 17, 1997.

Late Arrival for Spring '97 Semester

New students who will not attend orientation must arrange for late check-in in order for course registrations to be held. Requests for late check-in should be directed to the Office of Admissions.

New Freshmen--Spring 1997

1. Read the schedule of classes. Most studio classes are offered twice a week, Monday and Wednesday (MW) or Tuesday and Thursday (TTH). Roman numerals refer to the time of day classes are held. (Classes offered at other times have those times listed separately.)

I 9:00am-11:45am
II 1:00pm-3:45pm
III 4:15pm-7:00pm
IV 7:30pm-10:15pm

2. Choose classes which apply toward your degree. We strongly recommend that you enroll in three studio and two academic classes your first semester.

   Three Studio Courses:
   - First Year Interdepartmental Core (required)
   - Studio class in your major
   - Studio elective

   Two Academic classes:
   - English Composition A, followed in the next semester by English Composition B
   - Art History Survey A (depending upon language skills), followed in next semester by Art History Survey B

   Note: Art History Survey A and B must be taken in sequence.

   New students who do not have prior college credit for English Composition must enroll in English Composition A their first semester at SFAI.

   Classes are listed according to discipline. Students may enroll in any class for which they have completed necessary prerequisites. Students with no previous college credit will enroll in beginning classes. Courses in the 100 series are restricted to upper-division students only.

3. Call SFAI at 1.800.345.SFAI between 9:00am-5:00pm M-F to arrange a registration appointment.

New Transfer Students--Spring 1997

1. Read the schedule of classes. Most studio classes are offered twice a week, Monday and Wednesday (MW) or Tuesday and Thursday (TTH). Roman numerals refer to the time of day classes are held. (Classes offered at other times have those times listed separately.)

   I 9:00am-11:45am
   II 1:00pm-3:45pm
   III 4:15pm-7:00pm
   IV 7:30pm-10:15pm

   Classes are listed according to discipline. Students may enroll in any class for which they have completed necessary prerequisites. Students with no previous college credit enroll in beginning classes.

2. Choose classes which apply toward your degree. Refer to your Transfer Evaluation Form/Curriculum Record to determine which requirements remain. This is especially critical for Letters & Science classes. If you have not received your Transfer Evaluation Form/ Curriculum Record, please contact the Office of Admissions. Before enrolling in Methodologies of Modernism, you must complete two semesters of Western Civilization or equivalent courses including pre-20th century European history, philosophy and literature. At SFAI, the Western Civilization requirement is satisfied by taking the two-course sequence Mediterranean Civilizations and Origins of the Modern World. If you have not taken these classes elsewhere, you must enroll in Mediterranean Civilizations/Origins of the Modern World (LS10A/B) before taking Methodologies of Modernism (LS100A/B). It is important to find a balance between academic classes in Letters & Science or Art History and studio classes.

   We recommend that you enroll in three studio and two academic classes your first semester if possible. Courses in the 100 series are restricted to upper-division students only.

   New students who do not have prior college credit for English Composition must enroll in English Composition A for their first semester at SFAI.

3. Call SFAI at 1.800.345.SFAI between 9:00am-5:00pm M-F to arrange a registration appointment.

PB and MFA Students--Spring 1997

New MFA and PB students may select their classes beginning December 9, 1996 by phone or in person. Call for an appointment. An outline of PB and MFA curricular requirements can be found on page zz of this course schedule.

First Year Art History, Theory & Criticism Requirement: All entering MFA students are required to satisfy the MFA First Year Art History Requirement by taking one of the following graduate-level courses in their first or second semester:

AH240A, Art Since 1960
AH241E, Critical Theory
AH241M, History and Issues of Painting

MFA Studio Space

For Ceramic MFA students: limited space is available, see Department Manager regarding space and facilities use.

For Filmmaking MFA students: an editing room with a KEM Universal 16mm Flatbed editing machine is dedicated for exclusive MFA use. After training, MFA students are issued keys for all departmental studios.

For New Genres MFA students: limited space is available, see Department Manager regarding space and facilities use.

For Painting/Sculpture MFA students: students are allotted individual studios at 731 Market Street on a first-come, first-served basis.

For Photography MFA students: the department has dedicated one B&W and one color darkroom reserved only by MFA students. MFA students can reserve 2 nights a week for B&W late night printing and after training students can print late night on the 42" color processor up to 7 nights a week.

For Printmaking MFA students: all MFA students share Studio 5 as a graduate work space. Use of the Studio 5 and all the print department facilities are available 24 hours a day, 7 days a week, during the regular semester. MFA students will be issued a key to the monitor's closet.

TUITION AND FEES

Registration Fee

A non-refundable $100 registration fee shall be charged to all students upon registration. The $100 registration fee will be credited toward tuition. For continuing students who early register, the $100 registration fee will be due and payable, and non-refundable upon registration and may be covered by payments on a tuition payment plan (see below). For new students, the $100 "Intent to Register" fee paid in advance to reserve classes shall serve as the non-refundable registration fee. For students who register at late registration or after classes have begun, the non-refundable registration fee shall be due and payable at registration.

BFA Program and Non-Degree Students

1-11 units:	multiply each unit by $684.00
12-15 units:	pay a flat fee of $8,208.00
Over 15 units:	$8,208.00 plus $684.00 for each additional unit over 15
Course #199 Independent Study:	$4,596.00

MFA Program

12-15 units:	$8,208.00
Over 15 units:	$8,208.00 plus $684.00 for each additional unit over 15
Final Review (#294) only:	$250.00

Teaching Assistant/Internship Stipends: Graduate students are eligible for two TA/Internship stipends (one each during the third and fourth semesters of enrollment in the MFA program). TA/Internship stipends are paid as discounts from tuition.

Other Fees

Late registration: $75 (charged after the close of registration, see Academic Calendar)

Change of program fee: $30 (see Academic Calendar for effective dates)

All students who are taking a class (including Directed Study) in the Center for Digital Media must pay an e-mail and internet access fee of $50. This fee is payable at registration and is not refundable beyond the second week of class.

Courses which involve off-campus travel and some courses with special materials requirements carry special fees which are charged upon enrollment. See course descriptions for details.

Tuition Payment Deadlines

Continuing students who early register: Tuition is due in full on August 1 for fall term enrollment and January 2 for spring term enrollment, unless a tuition payment plan has been arranged with Student Accounts.

Continuing students who late register (on or after the first day of the term): Tuition is due in full at registration unless a tuition payment plan has been arranged with Student Accounts.

New students who early register: Tuition is due in full on the first day of the term unless a tuition payment plan has been arranged with Student Accounts.

New students who late register (on or after the first day of the term): Tuition is due in full at registration unless a tuition payment plan has been arranged with Student Accounts.

Tuition Payment Plans

The San Francisco Art Institute offers four alternative plans for payment of annual tuition charges: a full payment option that requires one payment after financial aid hasbeen deducted and three monthly payment options that divide tuition, after all financial aid has been deducted, into eight to ten equal monthly installments. The monthly payment plans are available to students enrolled for six units or more per semester. Students enrolled for less than six units per semester must pay in full at registration. Students must choose a payment option upon registration.

Tuition payments can be made by check or bank draft payable to the San Francisco Art Institute. A $15 fee will be charged for all returned checks. VISA and MasterCard will be accepted for payment by non-degree students and degree students enrolled for less than six units per semester. Monthly payments may also be charged to VISA or MasterCard by installment plan participants and will be automatically charged on the first of each month.

Full Year Tuition Payment Options

Full Payment Option: One payment per semester due and payable upon registration.

Monthly Payment Option A: Ten monthly payments beginning July 1 through April 1; $25 administrative fee.

Monthly Payment Option B: Ten monthly payments beginning August 1 through April 1; $25 administrative fee.

Monthly Payment Option C: Eight monthly payments beginning September 1 through April 1; $25 administrative fee.

Monthly Payment Plans for
Single Semester Enrollment

Monthly payment plans are also available to students enrolled at SFAI for only one semester per academic year as follows:

Monthly Payment Option D: Five monthly payments per semester, beginning July 1 for the fall semester and November 1 for the spring semester; $25 administrative fee.

Monthly Payment Option E: Five monthly payments per semester beginning August 1 for the fall semester and December 1 for the spring semester; $25 administrative fee.

Monthly Payment Option F: Four monthly payments per semester beginning September 1 for the fall semester and January 1 for the spring semester; $25 administrative fee.

Other Information

Minimum payments under all plans are $100 per month. All payments are due on the first of each month. Late fees of $25 month will be charged for all delinquent payments received after the 15th of the month.

Annual payment plans for students who intend to enroll for less credit hours in the spring semester than in the fall semester will be determined so that fall tuition charges are paid in full by November 1.

Students may enroll in a monthly tuition payment plan for a single $25 non-refundable administrative fee.

Additional late fees will be charged on any outstanding balances at the end of the semester. Such late fees shall be calculated at the rate of 1-1/2% per month (18% per annum) on the amount of the outstanding balance. Re-enrollment will be denied and transcripts will be held for students with outstanding financial obligations.

Refund Policy

Eligibility for refunds will be determined based on the date that withdrawals, or leaves of absence are filed in writing with the Registrar's Office. Responsibility for filing such notices rests entirely with the student.

Withdrawing students must obtain a request for withdrawal or leave of absence form from the Registrar and follow the Institute's withdrawal procedure.

Tuition refunds will be issued for withdrawals according to the following schedule:

Prior to and including	
1st day of the term:	100%
1st-3rd week of the term:	90%
4th-5th week of the term:	50%
6th-9th week of the term:	25%
After the 9th week of the term:	0%

Tuition refunds for **complete** withdrawals shall be calculated in accordance with the above schedule less $100 to cover the non-refundable registration fee. Late registration, program change, payment plan, and late payment fees are not refundable.

An alternative tuition refund schedule applies in cases of complete withdrawals by recipients of federal Title IV financial aid (Stafford Loans, Pell Grants, SEOG grants, College Work Study) attending SFAI for the first time.

Prior to and including the	
1st week of the term:	100%
2nd-3rd week of the term:	90%
4th week of the term:	80%
5th-6th week of the term:	70%
7th week of the term:	60%
8th-9th week of the term:	50%
10th-11th week of the term:	40%
After the 11th week of the term:	0%

Tuition refunds for **dropped** classes occur only during the first four weeks of the semester (i.e., until Census Day). Beginning with the fifth week of the semester, no refund is given for dropped classes. The date on which you file a completed Add/Drop form in the Registrar's Office determines the refund date.

Appeals for refund determinations may be submitted in writing to the Refund Appeals Committee, c/o Student Accounts, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133.

Repayment Policy

Students who are awarded financial aid and receive a refund of aid in excess of tuition and subsequently enroll in fewer units than the basis for their financial aid package may be required to repay a portion of that refund. It is strongly advised that financial aid students considering a reduction in course load consult with the Financial Aid Office to determine the financial implications of a reduced course load.

COURSE DESCRIPTIONS

This is the first time that we have attempted to publish a complete schedule of courses for an entire academic year. Because we have not made all of the visiting artist appointments at this early date, you may find that a TBA appears in the course description and also in the schedules printed immediately after the course descriptions. We will provide this information to you as we have it via addenda posted outside the Registrar's Office.

Publishing course descriptions for both semesters has proved to be quite a challenge. When reading the course descriptions and the scheduled course meeting times, pay particular attention to the course code which includes: (1) two alphabetical letters which refer to the discipline in which the course is offered; (2) a one- to three-digit course number; (3) an alphabetical letter which further identifies the course; and (4) in some instances, a period followed by a one-digit number which denotes the section. The section number becomes important when there are multiple sections of the same course, some of which may have different course descriptions. The semester(s) in which a course is offered is indicated on the same line as the course code.

ART HISTORY, THEORY & CRITICISM

Bill Berkson, Art History/Letters & Science Program Director; Dianne Jones, Department Manager

AH40A ***FALL ONLY***

Art History Survey A

3 UNITS

This is the first of a three-part introductory survey of art history. We will discuss a diversity of themes, media, forms, cultural premises, movements and individuals from prehistory onward. Lectures will interweave the fundamental chronology of Western art with thematic concerns that cut across cultural boundaries. Assigned readings, together with intensive discussions, will enable students to consider artworks both in the contexts in which they were made and in relation to present-day cultures and theories.

AH40A is a required course for all BFA and MFA candidates who have not satisfied 40A/B elsewhere.

AH40B ***SPRING ONLY***

Art History Survey B

3 UNITS

Prerequisite: AH40A

This is the second of a two-part introductory survey of art history. We will discuss a diversity of themes, media, forms, cultural premises, movements and individuals from prehistory onward. Attention will be given to moments of significant contact between peoples--Europeans, Africans, Native Americans, Asians--and the kinds of art, as well as the understandings and misunderstandings, generated by such encounters. Lectures will interweave the fundamental chronology of Western art with thematic concerns that cut across boundaries. Assigned readings, together with intensive discussions, will enable students to consider artworks both in the contexts in which they were made and in relation to present-day cultures and theories. AH40B is a required course of all BFA candidates and MFA candidates who have not satisfied AH40A/B.

Satisfies second part of AH survey requirement.

AH131E ***FALL ONLY***

Worlds in Collision I

3 UNITS

This course focuses on multicultural studies in urban America. Formatted as a seminar, it includes guest artists and administrators from Native American, Asian American, Chicano(a)/Latino(a) and African American communities.

NOTE: Students in Worlds in Collision II (Spring 1997) will proceed from research and theory to practice, by way of internships in arts organizations servicing urban ethnic communities in the Bay Area.

This course is a prerequisite for Worlds in Collision II and satisfies an AH Elective, LS Social Science Requirement, Studies in Global Culture Requirement or LS Elective.

AH132E ***SPRING ONLY***

Worlds in Collision II

3 UNITS

Prerequisite: AH 131E, Worlds in Collision I

Worlds in Collision II places artist-students into internship/apprenticeship programs at institutions or with artists that service and collaborate with communities (whose social and art histories, traditions and methodologies were reviewed and discussed in Worlds in Collisions I). Within this course, 15 weeks will be spent in actual intern/apprentice experience. In addition, there will be one required pre-semester orientation session (to be arranged), six required class meetings at SFAI during the semester (to be arranged), and two required post-semester sessions (to be arranged). Issues from *required journals* and research topics will be discussed at these meetings. Term finals will include a 1,500-word paper describing apprenticeship-service to community in terms of hope/desire/triumph/failure and a "real" grant proposal for a personal project in the community.

Satisfies an AH Elective, LS Social Science Requirement, Studies in Global Culture Requirement, or LS Elective.

AH140C ***FALL ONLY***

Issues in Contemporary Art--1950 to the Present

3 UNITS

Prerequisite: AH 40A and AH 40B

This team-taught course focuses on art made in America and Europe from 1950 to the present. Artists, movements, and specific works of art are discussed in a broad social and political context, providing a backdrop for contemporary art production. Modern and postmodern theoretical positions, such as semiotics, deconstructivism, feminism, and multiculturalism, will be incorporated into both the lecture and discussion portions of the course.

This class is the third course in the required Art History Survey sequence. Students are required to take courses in sequence, and successful completion of AH 40A and B is a prerequisite.

AH140D ***SPRING ONLY***

Salon of 1997

3 UNITS

Prerequisite: AH40A and AH40B

The "salons" that Charles Baudelaire wrote between 1845 and 1859 constituted current-events reports on the art that appeared in the Paris of his time. In this course, we will invent our own "salon" out of what can be seen of art in various media in the Bay Area (and perhaps elsewhere) during the late winter and spring of 1996: shows in galleries, alternative spaces, museums; public and other site-specific works; performances; film and video. (Three guest lectures occur on different Monday evenings at 7:30 p.m.) Presentations in class will deal with the backgrounds (art-historical, cultural, etc.) assumed by these manifestations of the art of our time, and discussions will aim at making connections between them in terms of general ideas.

Satisfies an AH Elective.

AH141M ***FALL ONLY***

History & Issues of Painting

3 UNITS

Prerequisite: AH40A and AH40B

An intensive discussion of painting culture from pre-history to the present, this course will track various types of painting across continents and timelines, as well as the issues--perennial and topical--involved in making and looking at paintings now. Topics include: early forms of imagemaking; icons and genres; perspective as world view and/or cosmology; photography and the Death of Painting; Modernism & after; and investigations of such terms as light, scale, surface and sensation. Students are required to participate in class discussions, to keep up with required readings, and to write two essays: the first, a 1,000-word research paper on an individual painter; and the second, a 1,500-word essay on a particular term ("sensation," for example) and its pertinence to the art of painting.

Satisfies the MFA First Year AH Requirement or AH Elective.

AH142 ***SPRING ONLY***

History of Women Artists I: Prehistory to Middle Ages

3 UNITS

This course will examine the artistic, cultural and religious history of women from the prehistoric period until the Middle Ages in Europe, Africa, Asia and North and South America. Through the study of artifacts, such as stone carvings, pottery, earthworks, tapestries, and manuscript illuminations, we will examine the structure and belief systems of traditional matrilineal, goddess-worshipping societies. In addition, we will study how the traditions that began in these ancient civilizations have endured and evolved into the present time. Works of art as diverse as Navajo rugs, Indonesian sacred weavings, American folk quilts, Peruvian birthing dolls, and vase carvings from the English Arts and Crafts Movements will be placed into a global context in which they function as visual markers or archetypes for women working in the arts today and through time.

Satisfies an AH Elective.

AH144 ***FALL ONLY***

Special Topics in Art History: Made in California

3 UNITS

From the Beat scene of the 1950s through to the "Light and Space" movement of the 1970s and 80s, artists in Northern and Southern California have responded to the fluctuations of climate and diversity of cultural strains in their immediate neighborhoods by manifesting generally footloose, variously spiritualized, political and/or anarchic approaches to art making. This course will examine some of those manifestations in the work of such artists as Bruce Conner, Edward Keinholz, Jay De Feo, Joan Brown, Ed Ruscha, Bruce Nauman, Lewis Baltz, William T. Wiley, David Ireland, Rupert Garcia, Robert Irwin, Betye Saar, Nancy Rubins, Mike Kelley, Manuel Ocampo and Charles Ray.

Satisfies an AH Elective.

AH145 ***SPRING ONLY***

Avant-gardes & Academies in 19th-Century Art

3 UNITS

Any history of 19th-century art must reckon with the disintegration of broadly agreed-upon notions of what constitutes adequate pictorial language, a finished work of art and a public for art. No longer the compliant servant of an entrenched elite culture, art increasingly made visible a range of contemporary experience. This course will argue the relevance of 19th-century art to contemporary practice by discovering the ways in which questions regarding representations of gender, class, ethnicity, and sexuality, the relationships between center and margins, the colonial and colonized, the body and systems of belief, were already the preoccupations of artists and their publics.

Satisfies an AH Elective.

AH151 ***FALL ONLY***

Arts of Asia: India and Islam

3 UNITS

The course will survey the visual arts of India including Tibet and South East Asia, and the Islamic arts of Asia from the Mediterranean to Pakistan. Emphasis will be placed upon how it was (is) to be an artist in those cultures and how their works might give meaning to us today. Students will be required to turn in weekly lecture notes, to participate in one or another of four student-produced "cultural festivals" to explore the contemporary manifestation of each culture, to identify "Key Monuments" from each culture, and to present a final art project based on one of the cultural traditions explored in the course.

Satisfies an AH Elective or LS Studies in Global Culture Requirement.

AH198 ***FALL & SPRING***

Directed Study

1-6 UNITS

See Interdisciplinary, page 25.

AH199 ***FALL & SPRING***

Independent Study

3 UNITS

See Interdisciplinary, page 25.

DIGITAL MEDIA

Janis Crystal Lipzin, Undergraduate Studio Program Director; Paul Klein, Coordinator, Center for Digital Media; John Sappington, System Site Manager

All students who take a class (including Directed Study) in the Center for Digital Media must pay an e-mail and internet access fee of $50. This fee is payable at registration and is not refundable beyond the second week of class.

DM1 ***FALL & SPRING***

Digital Media I

3 UNITS

This is a beginning survey course about digital media. The class will provide students with the skills necessary to complete their first digital projects. The class will emphasize four areas. The first area will concentrate on the Macintosh operating system and general file procedures. The next two areas include work completed in static and time-based mediums with project integration of these two areas encouraged. While the instruction in class will emphasize technique, criticism and evaluation of work, with an emphasis on argument dialogue, ideas will also be stressed. Examples of artists working with digital media will be represented and discussed. This course is the prerequisite to all other Digital Media courses; however, students may successfully complete a prerequisite evaluation administered by the CDM.

Satisfies a Studio Elective.

DM10 ***FALL & SPRING***

Digital Media II: Text, 3D & Illustration

3 UNITS

Prerequisite: Basic literacy of Macintosh (Digital Media I or equivalent) or instructor permission

This is a continuation of Digital Media I. In this course, students will complete their projects with the electronic tools of page and text layout, illustration and 3D. Also, there will be criticism and evaluation of student work from a technical and subjective perspective. The page layout component will concentrate on the needs of students who want to complete their artwork using text-based content. Page layout programs are available to students to produce alternative text, poem, story, or other undefined formats on a variety of media. Text-based art can exist by itself or composited with time-based and still imagery, sound, or both. The illustration component allows students to produce high quality postscript drawings for importation into 3D modeling, image manipulation and animation programs. The use of Spline-based drawing tools provide a high quality range of options for type creation. The 3D component introduces students to the creation of 3-dimensional objects and environments. Modeling and rendering in 3-dimensional space enables students to construct objects that are shaded, textured, lighted, and viewed from any angle and magnification. The 3D artwork can then later be choreographed into simple animation or integrated into multimedia programs.

Satisfies a Studio Elective.

DM50C ***FALL ONLY***

Hardcopy: Painting, Drawing and Installation

3 UNITS

Prerequisite: Digital Media I or II and basic knowledge of illustration/image programs, or instructor permission

This course is about translating digital paintings, drawings, photo-based works and installation concepts into physical form. Students will develop projects with the computer using a wide range of programs including: Photoshop, Painter, Illustrator, MiniCAD, Quark and Ray Dream Designer. These projects will be printed out and assembled using PosterWorks and other programs for tiled images and/or a medium-sized plotter/printer for continuous roll paper. Students will also be introduced to the possibilities of using commercial/industrial output for art, such as inkjet, electrostatic, and billboard print processes. Students in all media who have an interest in painting, drawing, conceptual, and proposal-like projects are encouraged to enroll.

Satisfies a Studio Elective.

DM50D ***SPRING ONLY***

Logic and Art in Computer Programming

3 UNITS

Prerequisite: Digital Media I or Digital Media II or instructor permission

This course covers the basic concepts and procedures of computer programming at an introductory level without assuming any familiarity with the topic. The purpose is to provide a solid basis for programming efforts independent of particular language, operating system, and platform; however, practical experience and applications relevant to artists will be emphasized throughout.

Each student who successfully completes this course will be writing some custom code in C++.

Satisfies a Studio Elective.

DM50E ***SPRING ONLY***

WEB: Concepts and Techniques of the WEB

3 UNITS

Prerequisite: Digital Media I & II and instructor permission

"The marriage of reason and nightmare which has dominated the 20th century has given birth to an ever more ambiguous world. Across the communications landscape move the specters of sinister technologies and the dreams that money can buy. Thermonuclear weapons systems and soft drink commercials coexist in an overlit realm ruled by advertising and pseudo events, science and pornography...[culminating] in the most terrifying casualty of the century: the death of affect..."

JG Ballard

This course will have two major components. The first will be technical: to give you the skills to construct a WEB page, including the implementation of such advanced technologies as Hot Java and JavaScript. The second will be conceptual: to use your skills to construct a class WEB page, consisting of students' individual contributions, based on themes suggested by the above quote and from critiques of culture, science and technology which will take place in class. This page will be made available to the Internet through the school's WEB domain.

Satisfies a Studio Elective.

DM50F ***SPRING ONLY***

Digital Theory

3 UNITS

Prerequisite: Digital Media I or instructor permission

TBA

Satisfies a Studio Elective.

DM100E ***FALL ONLY***

Participating in Art: Interactivity in Time-Based Media

3 UNITS

Prerequisite: Digital Media I, Filmmaking I and/or Beginning Video, or instructor permission

This class will focus on the role of artist as sculptor and facilitator of experience, travel guide, architect of environments and landscapes, and mapmaker of unique terrains, as well as the role of the audience and concept in art participation. We'll investigate ways in which performance, installation, conceptual, sculpture and video artists have already solved many of the difficulties inherent in interactive, time-based art works. In particular, we'll be focusing on the use of digital video (using Premiere, Director, and HTML), both in the realm of on-screen environments and as a component capable of integration with more traditional art forms. While students may work in a variety of media, a basic understanding of both digital and analog video is required. Students will be expected to create two public projects during the semester that use time-based media and address issues of interactivity.

Satisfies a Studio Elective.

DM100F ***SPRING ONLY***

The Photograph, Truth, a Journal and the Book

3 UNITS

Prerequisite: Digital Media I or Digital Media II or instructor permission

The objective of this class is to create an interesting and dynamic visual journal in which there will be a minimum of 40 entries. Emphasized in the journal are one's photographs and drawings. Also important is the text which accompanies these images; this is a graphical use of carefully chosen text which is intuitive and biographical. The goal is to comment upon one's creative works and life experience and how these give or embed meaning in artwork.

Satisfies a Studio Elective.

DM101C ***FALL ONLY***

Virtual Studio: More Digital Wetlands on the Internet

3 UNITS

Prerequisite: Digital Media I, Firmmaking I, and/or Beginning Video, or instructor permission

This is an intermediate interdisciplinary project-based, studio course designed to provide students with theoretical knowledge and technical skills for creating new forms of art to present on the World Wide Web and/or other related multimedia forms. Using the labyrinth figure as a metaphor for navigation we will search through on-line libraries, think-tanks, art-sites and personal-sites for

messages, artifacts and resources. The class is designed to provide one-to-one teaching, group demonstrations and independent practice. Students will learn to author and refine their skills in various applications using Hypertext Mark Up Language, the simple code language of the W3. Using both desktop and on-line tools, students will work collaboratively and individually to develop their concepts, create images, sound, text and performance, toward the realization of new multi-media forms of art and language. Visiting artists will present work, demonstrate new tools, and discuss social/theoretical issues.

Satisfies a Studio Elective.

DM198 ***FALL & SPRING***

Directed Study

1-6 UNITS

See Interdisciplinary, page 25.

DM199 ***FALL & SPRING***

Independent Study

12 STUDIO UNITS

See Interdisciplinary, page 25.

FILMMAKING

Janis Crystal Lipzin, Undergraduate Studio Program Director; Roy Ramsing, Department Manager; Jeff Rosenstock, Equipment Checkout Supervisor; Jim Seibert, Film Technician

F1 ***FALL & SPRING***

Filmmaking I: Moving Image Workshop

3 UNITS

This course is an introduction to the ideas and practice of film as a fine art. A fine art approach to film is one that questions assumptions in making and viewing film. It embraces the possibilities of film as a medium of aesthetic or perceptual inquiry; philosophic or personal expression, more allied to painting and poetry than the traditional idea of "movies." The course sets out to build confidence in students' ability as film artists, through projects aimed at developing practical skills (such as super-8, projected light, editing) and critical awareness toward their own work. Graduate teaching assistants will provide individual instruction on the use of pertinent equipment. **In addition, students are required to attend weekly specialized Technical Workshops which meet on Wednesdays third period, for at least the first half of the semester.**

Satisfies a Major Studio Requirement or Studio Elective.

F Tech ***FALL & SPRING***

Specialized Technical Workshops

0 UNITS

These weekly film production workshops supplement Filmmaking I: Moving Image Workshop and are intended to introduce students to basic technical concepts and film production techniques in order to make them more at ease with the tools that are available. Each week will cover a different aspect of film production in a hands-on workshop atmosphere. **Filmmaking I: Moving Image Workshop students, particularly Film majors, should not schedule another class for this time.**

F100B ***FALL & SPRING***

Alternative Film

3 UNITS

We will explore the different ways of working with Super 8 and 16mm film, such as: 1) rear projection; 2) double projection; 3) body projection (related to performance art); 4) smoke projection (related to sculpture); 5) projection onto objects (related to installations); 6) water projection. There will be field trips and guest artists. Film is provided for class projects.

Satisfies a Major Studio Requirement or Studio Elective.

F100C ***FALL ONLY***

Motion Graphics I

3 UNITS

In this class, students explore the entire range of techniques that transform graphic or inanimate material into cinematic motion. Generally this process is called animation. We extend the range of the traditional "cartoon" by regarding any flat or three-dimensional object--sand, paint, or other materials--"fair game" for the animation process. Students will explore drawn animation, animation cycles, cut-out animation, 3-dimensional animation, progressive animation, and rotoscope animation.

Satisfies a Major Studio Requirement or Studio Elective.

F100D ***FALL & SPRING***

AC/DC Psychotronic Teleplays

3 UNITS

Utilizing the 8mm video camera, motion picture equiment, film stock, plus computers and cheap effect-simulators, the class will concoct a visual and aural teleplay on a landscape of electronic and chemical mediums as cheaply as possible. Sculpture, painting, music, and photography will hopefully be united, via the buttons on the Camcorder, to produce a work ready for cassette insertion. It's a hands-on workshop with all the toys available at our disposal to create moving pictures for the disposable generation and their mutating offspring. We expect to incorporate computer animation in our projects.

Satisfies a Major Studio Requirement or Studio Elective.

F100E ***FALL ONLY***

Sound I: Sound Design Seminar

3 UNITS

From piccolo to pinna and from disc to DAT, this class will explore the creation, recording, and manipulation of sound. There will be hands-on projects and a variety of ear training exercises and lessons to cultivate the ability to listen with a sensitive ear--the most important aesthetic skill for anyone working in sound. Part of the aesthetic ear training is exposure to a variety of work by composers and sound artists that use the medium in interesting ways. A listening library will be created for the course that will provide a broad range of interesting work.

Satisfies a Major Studio Requirement or Studio Elective.

F100F ***SPRING ONLY***

Personal Poetic Documentary

3 UNITS

Prerequisite: Filmmaking I: Moving Image Workshop or equivalent

Special attention will be given to the personal and poetic responses, as well as the social responses, to the "real world." Of great concern will be the search for a conceptual formulation of what non-fiction film has meant in the past and what it means today.

Satisfies a Major Studio Requirement or Studio Elective.

F120C ***SPRING ONLY***

Motion Graphics II

3 UNITS

In this class, students explore the entire range of techniques that transform graphic or inanimate material into cinematic motion. Generally this process is called animation. We extend the range of the traditional "cartoon" by regarding any flat or three-dimensional object--sand, paint, or other materials--"fair game" for the animation process. Students who took Motion Graphics in the fall and wish to continue and deepen their study of Motion Graphics may take this course in the spring also. They will design, with the instructor, their own special project, either continuing earlier work or launching new projects. Advanced students (who have taken Motion Graphics I) will design special projects while beginners will learn a variety of animation techniques.

Satisfies a Major Studio Requirement or Studio Elective.

F120E ***SPRING ONLY***

Sound II: The Aesthetics of Film Sound

3 UNITS

Prerequisite: F100E, Sound I: Sound Seminar, or equivalent

In this class we will explore the ways that experimental soundtracks radically depart from the formulaic use of sound to illustrate a narrative progression of images and actions in classic cinema. Furthermore, we will see how the avant garde soundtrack effaces the dominance of the dialog over music and sound by working with alternatives to the usual distinction between music, noise and speech. We will also investigate the experimental possibilities of soundtracks in relation to specific developments in 20th century music as well as important historic and contemporary examples of sound/image and language/image relationships. Included will be a brief historical survey of the use of sound in experimental filmmaking. Students will be encouraged to develop and refine their own film/sound projects in the context of the class.

Satisfies a Major Studio Requirement or Studio Elective.

F130 ***FALL & SPRING***

Undergraduate Tutorial

3 UNITS

Prerequisite: Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of filmmaking to help achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor.

Satisfies a Major Studio Requirement or Studio Elective.

F140A ***FALL***

History of Film I: The Politics of Ecstasy

3 UNITS

From the ludicrous to the sublime, from outrage to the ecstatic, from representation to abstraction, from dependency upon the photographic image to its total rejection are part of a working tradition of filmmaking that goes back to the 1920's. Often challenging and thought-provoking as well as continuously re-defining the parameters and possibilities of film, this cinema, which is the focus of this course, has provided us with some of the most innovative film works and major creative developments in 20th century art. Marcel Duchamp, Man Ray, Fernand Leger, Dziga Vertov, Sergei Eisenstein, Maya Deren and Joseph Cornell were some of its early practitioners. Since then this cinema has mushroomed into a myriad of different directions and evolved into a complex art form in its own right. Many of its issues, developments as well as approaches to filmmaking and film appreciation relate to the making and appreciation of 20th century painting, music, sculpture, poetry, experimental photography, collage, etc. This course then will be an introduction to some of this cinema's roots, traditions and major developments from its beginnings to the present. It is also meant to serve as an introduction to the language and aesthetics of film in order to better understand the potentials of the medium as well as appreciate and intelligently evaluate a broad spectrum of cinematic expression.

F140A is required of all Film majors; however, it is also open to non-majors. Satisfies a Major AH Requirement or AH Elective.

F140A ***SPRING***

History of Film I: Traces of the Past

3 UNITS

This course will deal with film's ability to record impressions of actual moments, and ways artists over its 100-plus year history have explored cinematic image and sound to create expressions of the past and how this relates to our present. In particular, memory will be a central theme, and how individual sensibilities are reflected in numerous films which will be shown, when possible more than once, and analyzed. Film will range from avant-garde and narrative classics to recent work by younger filmmakers from around the world. Specific aesthetics and techniques will be discussed; visiting artists will make presentations as time allows. Students will be required to keep a journal, write one short (5-page) paper, and write two short response papers to particular articles and films seen in class.

F140A is required of all Film majors; however, it is also open to non-majors. Satisfies a Major AH Requirement or AH Elective.

F140B ***FALL ONLY***

History of Film II: Celluloid in Her Hands--A History of Women in Film

3 UNITS

This course will celebrate the tradition and involvement of women in independent and avant garde film from 1895 to the present. The class will be structured around screenings and writings by filmmakers. Topics to be discussed include working methods, subject matter, critical recognition, screening contexts and difficulties of distribution. This class will provide a supportive environment for discussion and research. Students will be expected to attend regularly and complete two papers for credit.

Satisfies an Elective Art HIstory at graduate and undergraduate level.

F150 ***FALL & SPRING***

Film/Video/Slide Installation

3 UNITS

The intention of this class is for the student to develop a greater awareness as to what medium best relates and fulfills the conceptual needs of his or her work. Students will explore how a work can relate to its environment or site, specifically in terms of site dominant, site adjusted, site specific and site conditioned/determined concerns. The projects include: slide projection, 16mm film

projection, video installation, combined media projection and a final independently produced project outside of class. Free slides, film, video will be provided for class projects, but the final project is at student's own expense.

Satisfies a Major Studio Requirement or Studio Elective.

F150B ***SPRING ONLY***

Visiting Artist Workshop: Filmmaking in the Age of Digital Imaging

3 UNITS

Prerequisite: Basic knowledge of mechanics of film and sound

The borders between the different audio-visual media were never so fuzzy as they are today, in a time that offers many possibilities for the use of video and digital imaging in the production and postproduction of films. On the other hand, when examining film- or video-specific histories, it is apparent that they are so exclusionary that issues related to larger contexts of "time-based art forms," "audio-visual media" or "electro-media" are never discussed. While looking at a variety of works produced in film and video, we will try to trace similar attitudes of formal approaches as well as attitudes regarding subject matter that is worthwhile being represented. Films produced by the students will be screened during the semester, and our main task will be to focus on how this work positions itself in relation to these ideas. In the context of our own work, we will begin a limited study of some advantages of digital imaging using the satellite computer in the Filmmaking department. (For a fully-developed introduction to digital imaging, including Premiere, see Digital Media I.)

Satisfies a Major Studio Requirement or Studio Elective.

F150C ***FALL ONLY***

Advanced Film: Editing--Forms, Techniques & Conventions

3 UNITS

Prerequisite: Filmmaking I or equivalent

To deepen the exploration of ideas and the technique of film editing, the class will concentrate on editing theory and practice by focusing on several aspects of continuity and then montage forms and conventions. The first half of of the semester focuses on continuity style editing. We will study the conventions of classical continuity conventions, e.g., angle of action, shot reverse shot, parallel action, match cutting, lighting for continuity, etc. The class will work together in the production of a scene using these conventions and then break into groups of two where each group will edit a copy of the same material into a coherent scene using classical continuity conventions to a double system fine cut. The second half of the course will be an in-depth look at montage editing forms theoretically by studying of texts of important exponents of this form and by analyzing their films. Students will do individual projects using 1-3 elements of montage editing, e.g., rhythmic, intellectual, graphic, metric, or tonal, in which each student will shoot and edit using their own and/or found material. These pieces will be developed in the context of class critiques and individual meetings with the instructor.

Satisfies a Major Studio Requirement or Studio Elective.

F198 ***FALL & SPRING***

Directed Study

1-6 UNITS

See Interdisciplinary, page 25.

F199 ***FALL & SPRING***

Independent Study

12 STUDIO UNITS

See Interdisciplinary, page 25.

INTERDISCIPLINARY PROGRAM

Janis Crystal Lipzin, Undergraduate Studio Program Director; Richard Berger, Fall Semester First Year Core Coordinator; Mark Van Proyen, Spring Semester First Year Core Coordinator

IN1 ***FALL & SPRING***

First Year Interdisciplinary Core

3 UNITS

The Interdisciplinary Core Program spans the full academic year of fall and spring semesters, and consists of seminar discussions, studio workshops, field trips, and other experimental and experiential activities. It will be team-taught by seven regular faculty and six classroom facilitators. The program is designed to introduce the Interdisciplinary Program at SFAI, to encourage interdisciplinary thinking, to expose students to all studio media and facilities on campus, and to provide a foundation in the varied aesthetic, critical and intellectual skills involved in the creative process.

Topics will include both philosophical and visual concepts involved in the development of personal style and artistic vision. Included will be consideration of design, color, representation, abstraction, historical traditions, contemporary theory, varied hands-on studio experience, etc. The goal of the program is to equip the individual to be successful within an art community whose values include personal integrity, growth, rigorous criticism, creativity and risk.

Intensive studio workshops will allow individuals to work in a wide range of media and multi-media (including film, video, etc.) with materials and technical support provided. Incoming first-year students and transfer students who lack extensive art background are strongly encouraged to take this course.

Satisfies a Studio Elective.

IN50 ***FALL ONLY***

Lost & Found Department

3 UNITS

This course focuses on work that combines painting, collage and found objects. Students will learn certain fine box-making and collage skills. They will complete some class exercises and other out-of-class projects such as documenting "areas" in the city which are living collages. All media will be incorporated. A two-week final review period will end the semester, and a public show will be presented.

Satisfies a Studio Elective.

IN60A ***FALL ONLY***

Art/Healing and the Community I

3 UNITS

This class will explore the relationship between the reative process and the healing process. It will focus on the active healing role the artist can take in relationship to community and the world. By starting with the artist as a model, we will define the territory of healing art and place the artist in the context of community. We will study historical and contemporary examples of artists who have collaborated and interacted with their communities, whether through projects within organizations or on the street. The format of the class will be lecture, discussion, and visits to Bay Area studios and sites. Students are asked to participate in discussions, complete required readings, write a 1000-word interview/report with a contemporary healing artist and a 1500-word essay documenting a recent community arts project.

Satisfies a Studio or AH Elective.

IN60B ***SPRING ONLY***

Art/Healing and the Community II: Creating a Community Project

3 UNITS

Prerequisite: IN60, Art/Healing and the Community I

Using the resources learned during the first semester in Art/Healing and the Community I, students will work with the help of the instructor to create and implement a community art project. Students are asked to participate in discussions and in weekly reports reviewing the progress of their ongoing project. In addition, students will write a 1000-word community project proposal and a 1,500-word paper documenting their completed community project.

Satisfies a Studio Elective.

IN112 ***SPRING ONLY***

Making Art As If the Earth Really Mattered

3 UNITS

TBA

Satisfies a Studio Elective.

IN121 ***SPRING ONLY***

Career Control: Having a Show Without Having a Show

3 UNITS

Prerequisite: Sophomore standing

This course is intended to help you organize a show on your own. The class will be divided into groups that will organize where and how to look for a space, design a show announcement, create press releases, obtain mailing lists, and be responsible for the budget. The class meets twice weekly. The first class meeting of each week will be spent in the groups mentioned above to research and discuss each group's responsibilities and will also include going to various possible show locations. The second class meeting of each week will be on a one-on-one basis with the instructor to discuss personal work in progress that may be exhibited in the show and portfolio development. Students will use a sign-in sheet provided in the classroom. In the final week of class, the show will be exhibited in the space chosen by the students.

Satisfies a Studio Elective.

IN130 ***SPRING ONLY***

Undergraduate Interdisciplinary Tutorial

3 UNITS

Prerequisite: Junior standing

This course will offer an intensive focus upon individual development. It will consist of one-on-one meetings and will emphasize the nature of relationships between concept and realization, between aspects of materials and their relationship to the non-material. How do ideas or feelings become manifest within the processes of various media. The class will offer the opportunity for analysis and development within a confidential and critically supportive environment. Aspects of historical context and the opportunity for broadening attitudes towards process (technical/conceptual) will constitute the character of this class.

Satisfies any Major Studio Requirement or Studio Elective.

IN150 ***SPRING ONLY***

Interdisciplinary Seminar

3 UNITS

Prerequisite: Junior, Senior, PB or MFA standing

This seminar is designed for upper-division undergraduates, post-baccalaureates and MFA students who wish to discuss one another's art and ideas in an adventurous, interdisciplinary context. Those working in any medium and/or "beyond categories" are welcome. How these discussions proceed is determined by the combined interests of the individuals who make up the group. We will focus primarily on students' art works as they develop, but there may also be occasional reading assignments, gallery visits, and class presentations which will prompt more far-reaching conversations. This seminar is designed towards full participation. Students will be expected to investigate their art work, what inspires them, and to help locate themselves within the larger continuum of art history and art making. The seminar is taught collaboratively by one member each from the studio and non-studio faculties, thus providing two distinct perspectives on art and the various purposes involved.

Satisfies a Studio Elective.

IN170A ***FALL ONLY***

The Artist-Teacher I: Theory & Practice

3 UNITS

Prerequisite: Instructor permission

Designed for students with an interest in gaining practical training and experience working as an artist-teacher. The Artist-Teacher class is a two-semester course that introduces SFAI students to theories and successful implementation of K-6 arts education. During the second semester SFAI students teach their own arts education curriculum at a local elementary school.

Satisfies an LS Elective.

IN170B ***SPRING ONLY***

The Artist-Teacher II: Theory & Practice

3 UNITS

Prerequisite: IN170A and instructor permission

Designed for students with an interest in gaining practical training and experience working as an artist-teacher. The Artist-Teacher class is a two-semester course that introduces SFAI students to theories and successful implementation of K-7 arts education. During the second semester SFAI students teach their own arts education curriculum at a local elementary school.

Satisfies a Studio Elective.

IN190 ***FALL & SPRING***

Senior Review Seminar

3 UNITS

Prerequisite: Senior standing or portfolio review

This course provides an opportunity for seminar format presentation and review of studio work in the senior year of the BFA program. The strength of this seminar is the development of an on-going critical dialogue with members of the seminar. This critical discourse will further prepare students for continued development of their studio endeavors after graduation. A final summary statement is required.

Satisfies a requirement of all graduating seniors.

IN192 ***FALL & SPRING***

AICAD New York Studio

15 UNITS

The AICAD New York Studio Program offers SFAI students the opportunity to live and work in New

York City for one semester. It provides individual space for students to pursue their studio practice or internship opportunities outside the studio. Students participate in critiques, a weekly seminar, a visiting artists program, and regular faculty evaluation of their progress. In the spring term, four students are selected to attend the New York Studio. Two students will participate in Fall 1996 and two students in Spring 1997. See Student Services Office for details.

Satisfies 12 units of Major and/or Elective Studio Requirements and 3 units of AH Elective.

IN196 ***FALL & SPRING***

Undergraduate Internship

3 UNITS

See the Academic Calendar in this class schedule for application deadline. The internship program is designed for students to expand their art training into arts-related industry, non-profit organizations, social service agencies with arts components, non-traditional teaching environments, schools, and other areas where students can gain and offer arts-related expertise. In this changing economic era, art students can benefit by searching for new and creative ways to find employment. The internship is a step in that direction. This program also offers students the opportunity to expand the role of artists in society. There are over 200 existing listings in the Student Services Office. Students may also propose their own internships. Undergraduate students who have completed a minimum of 45 units are eligible. Eligible students in good academic standing may register for an internship provided that half of their academic class load during a semester is taken in regularly scheduled classes. A maximum of 6 units of internship may be applied toward the BFA degree.

Students also meet as a class for a minimum of six hours and have regular phone contact appointments with the instructor throughout the semester.

Satisfies a Studio Elective and may be taken with the approval of the administrative Internship Coordinator in the Student Services Office and the Faculty Internship Coordinator.

IN198 ***FALL & SPRING***

Directed Study

1-6 UNITS

Prerequisite: Instructor permission

Directed Study is designed for education needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. Student meet at least three times in the term to satisfy accreditation standards for continuing faculty guidance and evaluation. L&S courses also require a proposed reading list. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Satisfies a Major Studio Requirement, Studio Elective, or LS or AH Elective.

IN199 ***FALL & SPRING***

Independent Study

12 STUDIO UNITS

Academically outstanding junior undergraduates may propose an Independent Study project of one semester in length, to be undertaken away from the Bay Area. Independent Study projects will be subject to the approval of a studio faculty sponsor, the Registrar, the Undergraduate Studio Program Director, and the Dean of Academic Affairs. A Letters & Science/Art History project may be taken concurrently, for which a separate proposal must be made. Independent Study credit shall not exceed 12 semester units for studio credit and shall not exceed 3 semester units in Letters & Science/Art History. The total studio and Letters & Science/Art History credit allowable for Independent Study shall not exceed 15 units. Only one semester or one summer session of Independent Study shall be allowed for any student.

APPLICATION DEADLINES. For Fall 1996 Independent Study--March 22, 1996 for Letters & Science/Art History Independent Study proposal; April 5, 1996 for Studio Independent Study proposal. For Spring 1997--October 18, 1996 for Letters & Science/Art History Independent Study proposal; November 1, 1996 for Studio Independent Study proposal. Please refer to the application form available in the Registrar's Office for additional information.

Satisfies a Major Studio Requirement or Studio Elective.

LETTERS & SCIENCE

Bill Berkson, Art History/Letters & Science Program Director; Dianne Jones, Department Manager

LS1A.1 ***FALL***

English Composition A: Words and Images

3 UNITS

Reading and writing about art making--the process and the object. Students will use their own experience and their own work as the starting point of their writing.

Satisfies the English Composition A Requirement.

LS1A.2 ***FALL***

English Composition A: Language & Reality

3 UNITS

Does language reflect, create or distort reality? This question is approached in the course by way of readings and weekly writing assignments exploring political, experimental and personal (as opposed to public) language. By challenging assumptions, we will develop both critical thinking and an awareness of the varieties and possibilities of writing in the essay form.

Satisfies the English Composition A Requirement.

LS1A.3 ***FALL***

English Composition A: The Personal Voice--A Prose Workshop

3 UNITS

The emphasis in this section will be on developing a personal voice through the reading and writing of shorter prose pieces.

Satisfies the English Composition A Requirement.

LS1A.4 ***FALL***

English Composition A: Seminar in Writing

3 UNITS

This seminar is based on the assumption that writing is a skill that can be improved through guided practice. Students learn to identify or construct an issue to write about, to investigate it further and to craft the best means of support and expression given their audience and purpose. Students are able to choose their own subjects and follow their interests while trying out new forms and strategies of writing.

Satisfies the English Composition A Requirement.

LS1A ***SPRING***

English Composition A

3 UNITS

A consideration of the ways in which language shapes human experience, with emphasis on inventive writing assignments and intensive classroom discussion.

Satisfies the English Composition A Requirement.

LS1B ***FALL***

English Composition B: Autobiography and Self-Portrait

3 UNITS

Prerequisite: LS1A

Exploring the autobiography as fact, fiction, and self-expression. Texts will include the autobiographical works of both writers and artists.

Satisfies the English Composition B Requirement.

LS1B.1 & LS1B.2 ***SPRING***

English Composition B: Introduction to Culture of the Americas

3 UNITS

Prerequisite: LS1A

Examining some of the founding documents of American culture, we will consider the mythology of America: its ritual emphasis on democratic process in the face of inequality; the myth of European origin versus a hybrid past; the myth of self-making; and so on.

Satisfies the English Composition B Requirement or LS Elective.

LS1B.3 ***SPRING***

English Composition B: Origins of an American Avant-Garde

3 UNITS

Prerequisite: LS1A

Students will do close reading of representative works of Edgar Allan Poe, Walt Whitman, Emily Dickinson and Herman Melville. Exercises of both

a creative and critical nature will be derived from the reading.

Satisfies the English Composition B Requirement.

LS1B.4 ***SPRING***

English Composition B: Writing on the Boundaries

3 UNITS

Prerequisite: LS1A

We will explore the work of experimental writers across the disciplines, looking at how language can be used to break traditional formats for thought. Students will experiment with both classic and new styles, do some tradition breaking of their own, and discover ways of clarifying their perceptions.

Satisfies the English Composition B Requirement.

LS10A ***FALL ONLY***

Mediterranean Civilizations

3 UNITS

The first of a required sequence of team-taught courses that provide the background for advanced study in the liberal arts and sciences, This course is an introductory survey of major historical events in the Near East, Africa and Southern Europe from antiquity to the 14th century. The class meets twice weekly--first in a lecture format, and second in seminar-type discussion sections. This course is followed in the spring by Origins of the Modern World, and the two courses together provide the prerequisite background for LS 100A/B, Methodologies of Modernism.

Satisfies an LS Requirement.

LS10B ***SPRING ONLY***

Origins of the Modern World

3 UNITS

Prerequisite: LS10A Mediterranean Civilizations

Continues introductory study of major historical events from the 15th century through the development of the European avant-garde in the 19th century. This course should be taken immediately following LS10A, Mediterranean Civilizations, and provides the background for LS100A/B, Methodologies of Modernism.

Satisfies an LS Requirement.

LS21 ***FALL ONLY***

Creative Writing I

3 UNITS

Prerequisite: 3 semester units in English Composition or English for Fine Art

Designed for students interested in the written word as a tool for the presentation of films, videos, performances, photo-essays, and short stories. In-depth individual projects in both fiction and nonfiction are encouraged.

Satisfies an LS Elective.

LS100A ***FALL ONLY***

Methodologies of Modernism A

3 UNITS

Prerequisite: LS 10A and LS10B

The first of a two-part examination of twentieth-century cultural history, emphasizing relations between the visual arts and such systems of critical inquiry as psychoanalysis, historical dialectical materialism, relativity theory/quantum mechanics, and structuralism. Weekly lectures provide overviews; discussion sections are devoted to close study of texts in correlation to lecture materials. This course may not be taken on a Pass/No Pass basis.

Satisfies a Letters & Science residency requirement in sequence with LS100B.

LS100B ***SPRING ONLY***

Methodologies of Modernism B

3 UNITS

Prerequisite: LS100A

An examination of 20th-century cultural history, emphasizing the relationship between the visual arts and systems of critical inquiry, including psychoanalysis, historical dialectical materialism, relativity theory/quantum mechanics, and structuralism. Primary texts from the fields of science, psychology, philosophy, socioeconomics, literature, and criticism are used. Weekly lectures provide an overview; weekly seminars are devoted to a close examination of literary, scientific, philosophical, and art-historical texts in correlation with lecture material.

Satisfies an LS Residency Requirement for graduation and must be taken sequentially. LS100A is offered in the fall and is prerequisite to LS100B in the spring.

LS120B ***FALL ONLY***

Professional Writing for Artists

3 UNITS

Prerequisite: 3 semester units in English Composition

This course will focus on the writing skills necessary to survive and succeed in the art world. This includes proposal writing for exhibitions, projects and grants, and critical writing. The course will be conducted workshop-style with emphasis on the writing process, including drafting, editing, and revising.

Satisfies an LS Elective.

LS120C ***FALL ONLY***

Labyrinths

3 UNITS

Prerequisite: 3 semester units of English Composition and instructor permission

Labyrinth! Puzzles! Watch your mind become lost....In this course, we shall consider those narrative texts based on non-linear constructions of time. Very difficult readings: Jorge Luis Borges, Vladimir Nabokov, Michel Foucault, and others.

Satisfies an LS Elective.

LS120D ***FALL ONLY***

Advanced Creative Writing B: Theater

3 UNITS

Prerequisite: Three semester units in English Composition and instructor permission

This course will focus on an active reading of plays, poetry and prose from avant-garde literary tradition. Students will be asked to respond to the texts by writing their own plays, or experimental texts as plays, which can also be developed in collaboration with students' visual art. At the end of the semester, the students will produce one of the assigned texts in performance, as well as selections from the texts they themselves have generated.

Satisfies an LS Elective.

LS120F ***SPRING ONLY***

Advanced Creative Writing A: Prose Workshop

3 UNITS

Prerequisite: Three semester units in English Composition and instructor permission

TBA

Satisfies an LS Elective.

LS120G ***SPRING ONLY***

From Wounded Knee to the Harlem Renaissance: Voices of the Outsiders in American Literature

3 UNITS

Prerequisite: Three semester units in English Composition

The course will examine representative works by writers from groups left out of the mainstream of American literature between 1890 and 1940: Native Americans, immigrants, people of color and women, whose lives and literatures challenged many of the assumptions of the prevailing culture in the United States in that period.

Satisfies an LS Elective.

LS122 ***FALL & SPRING***

English for Fine Arts

3 UNITS

LS122 is a skills course in fine-arts language emphasizing critical, theoretical, and technical concepts. The aim is to increase verbal and written communication skills. Field trips and studio critiques are included.

Satisfies an LS Elective.

LS130E ***SPRING ONLY***

The Romance of Distant Places: Travel in the Early 20th Century

3 UNITS

This course will consider the twin phenomena of colonialism and travel. The planting of the European flag established a colonial network of transportation and communication which allowed artists, writers and tourists to travel to the Orient, the Middle East, North Africa and Tahiti, where they followed in the tracks of soldiers, explorers and anthropologists. We will analyze European representations of the Orient, Africa and the

Pacific in 19th- and 20th-century literature, painting and photography, with an eye toward understanding the role of culture and the social sciences in facilitating or contesting imperialism.

Satisfies a Studies in Global Culture Requirement, Social Science Requirement, or LS Elective.

LS140C ***SPRING ONLY***

Principles of Mathematics

3 UNITS

The primary purpose of this course is to make mathematics accessible to art students for use in their work as just another practical tool; however, the true measure of success in this effort is the extent to which achieved mathematical competency leads to an expanded vision of personal artistic possibilities for each of the students. Accordingly, while the material will be presented in a manner which is designed to extend specific conceptual skills in a project-oriented environment, it will unfold in an appropriate historical and methodological context.

Satisfies the Mathematics Requirement or LS Elective. (For students admitted prior to Fall 1994, this course meets the Natural Science Requirement.)

LS140D ***SPRING ONLY***

Art & Phenomena at the Exploratorium

3 UNITS

The Exploratorium has historically recognized the importance of mixing the insights and discoveries of artists with those of scientists to provide visitors the experience of seeing nature from multiple viewpoints. This course is designed for students who have an interest in the intersection between art and science. Following two parallel tracks, the course provides an in-depth introduction to light and sound phenomena and the opportunity to engage in the process that artists use to become artists-in-residence at the Exploratorium.

Satisfies LS Science Requirement or Elective.

LS140G ***FALL ONLY***

Topics in Contemporary Science

3 UNITS

This course offers an investigation of the critical ideas that characterize the post-classical era of modern science. Examples from cognitive as well as physical sciences will be included. Periodic guest lectures by eminent scientists and science historians in the series of Norton Science Lectures will punctuate the discussions and give additional focus to the topics considered. No technical expertise is required, but a willingness to deal seriously with unfamiliar and difficult issues is expected.

Satisfies LS Science Requirement or Elective.

LS151C ***SPRING ONLY***

African Art, Myth & Religion

3 UNITS

This course stresses the interrelationships of art with myth and religion in Africa. We will evaluate the effect of social change on art and religion, as well as new cultural patterns established by modern cultural diffusion.

Satisfies a Studies in Global Culture Requirement, an AH Elective or an LS Elective.

LS152 ***SPRING ONLY***

Northern California Native American Cultural History

3 UNITS

Prerequisite: Application

This course will survey contemporary expressions of North American Native American cultural history. The class will travel to various sites throughout Northern California including the Hoopa/Yurok Indian Reservation, to work directly with approximately 20 tribal elders and recognized experts during an extensive field trip with five overnights during spring recess (March 10-14). These sites include museums, traditional villages, petroglyphs and contemporary communities. Tribal groups including Pomo, Karuk, Yurok, Hupa, Tolowa, etc. will be represented. It is important that students realize that full participation in this field trip during spring recess is the core of the class. This class will also meet periodically throughout the Spring 1997 semester as a group and/or individually. In addition, one preliminary all-day orientation meeting (in February) and one all-day final meeting (in April) will be held on either a Saturday or Sunday. Transportation will be by carpool or van if not enough cars are available (students should also plan to share the gas expense), and most field trip meals will be the cooperative responsibility of the students. A sleeping bag will be required. Due to the sensitive nature of this experience and limited space availability, students interested in participating in this course must complete an application form, available from the Registrar's Office. Enrolled students must also pay a special fee

(estimated at $125-200/student) for food and hotel accommodations during the field trip.

Satisfies a Studies in Global Culture Requirement or LS Elective.

LS180 ***FALL & SPRING***

Undergraduate Tutorial

3 UNITS

Prerequisite: Junior standing and instructor permission

Undergraduate tutorials are available on a non-departmental basis. The classic tutorial relationship provides for individual guidance for individual academic projects, and may concern all phases of a student's work in order to help achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor. Students may register for no more than one LS tutorial per year.

Satisfies an LS Elective.

LS198 ***FALL & SPRING***

Directed Study

1-6 UNITS

See Interdisciplinary, page 25.

LS199 ***FALL & SPRING***

Independent Study

1-6 UNITS

See Interdisciplinary, page 25.

NEW GENRES

Janis Crystal Lipzin, Undergraduate Studio Program Director; Kris Force, Department Manager

NG1.1 ***FALL***

New Genres I

3 UNITS

This is not a medium-specific class, but rather a beginning-level studio class that encourages students to thoughtfully engage their (often difficult) ideas through visual means. These means may include performance, video, sound, and other time-based strategies, but need not be restricted to them. What is stressed in this class is an approach and an attitude toward making things (as opposed to a concern with the materials from which they are made). For want of a better term, one might call this approach conceptual. The class should be thought of as a combination studio class and laboratory. Part of the challenge facing students will be to develop their ideas while discovering the appropriate structures for both representing and presenting these ideas. What we often call "expression" in art school is seen as a by-product of this structural and content-based endeavor. Since this course acknowledges the use of new or hybrid forms, another of the challenges facing us will be the development of a language to discuss these forms and the implications of their use. Ongoing peer group critique is viewed as a crucial element in this process. Students are expected to produce work in response to specific "assignments," to attend all scheduled classes, and to participate in critiques.

Satisfies a Major Studio Requirement or Studio Elective.

NG1.1 ***SPRING***

New Genres I

3 UNITS

"When all the other art forms fail, the art of cooking will prevail."

Daniel Spoeri

FIRST ASSIGNMENT (DUE FIRST DAY OF CLASS): All students wishing to enroll in this course must make and/or bring a food dish indigenous to themselves and their culture as a form of introduction, as an object of art, and to provide lunch for each other.

This course will explore and investigate various strategies toward the development of a consistent and personal methodology of art working and art making. This course is highly structured and will introduce aspects of performance, video and installation work.

Satisfies a Major Studio Requirement or Studio Elective.

NG1.2 & NG1.3 ***FALL & SPRING***

New Genres I

3 UNITS

Students will participate in a rigorous schedule of in-class performance, video, and installation work as well as regular out-of-class assignments. This involves development of skills in looking at work critically and engaging in a continuing dialogue related to critical issues. The course is designed to

provide a tight structure within which students can expand their own ideas about time-based art and object-making and begin building a strong personal art vocabulary. Students will learn basic video production techniques.

Satisfies a Major Studio Requirement or Studio Elective.

NG100C ***FALL ONLY***

Pulp Video I--Form as Content

3 UNITS

Prerequisite: New Genres I or instructor permission

This is a beginning course in video and is open to students in any major who have had little or no prior experience with the medium. It complements Pulp Video II which is offered in the spring. The course is divided into five three-week sections, each focusing on different aspects of video production and post production. Each section requires the completion of an assignment and its presentation in class, followed by discussion. The class is taught so that students can learn technical aspects such as lighting, sound recording, camera movement, and editing and understand how these direct "the language of video" and allow greater control of the medium. The curriculum will include showings of videotapes by a wide range of artists and independents. There will be guest lecturers and field trips.

Satisfies a Major Studio Requirement or Studio Elective.

NG100D ***SPRING ONLY***

Pulp Video II--Form as Content

3 UNITS

Prerequisite: New Genres I or instructor permission

From idea (treatment, story-board, etc.) to production (shooting, sound, etc.), and post-production (editing, etc.), this course will deal with contemporary issues around the independent video-feature-production, the video "movie," the revolution, and its distribution. Independent video is the new cinema--it is here that the limits of narrative conventions can be easily expanded, combined with affordable reproduction techniques, it is "the bastard amalgam of the Hollywood B-picture and the Xerox machine." Each student will produce a mini-feature to be shown in a feature-mini-festival at the end of the semester.

Satisfies a Major Studio Requirement or Studio Elective.

NG101 ***FALL***

Visiting Artists Studio: Excess & the Non-Fiction Image

3 UNITS

Prerequisite: New Genres I or permission of Undergraduate Program Director

This is a two-part class that explores how art drives an icepick into the status quo, becoming both reflection and creation of the social political climate. The first half of the semester, taught by Michelle Handelman, will concentrate on the art of the extreme. From Carravagio to Karen Finley, artists with various of excess have been persecuted, condemned and revered for their work. What makes a work extreme? What defines the Abject? How do images incite? The second half, taught by Jeanne C. Finley, will concentrate on non-fiction artmaking. The works of contemporary documentary artists will be studied in relation to their historical precedents to develop a critical discourse centering around the representation of "truth," the concept of point of view, the objective/subjective paradox, the dynamic forces of context, and the overlap of the narrative and experimental traditions. What makes a work a document/ What defines the subjective? How do images incite?

Satisfies a Major Studio Requirement or Studio Elective.

NG101 ***SPRING***

Visiting Artists Studio

3 UNITS

Prerequisite: New Genres I and junior standing or instructor permission

TBA

Satisfies a Major Studio Requirement or Studio Elective.

NG102 ***FALL ONLY***

New Genres II: Site as Subject

3 UNITS

Prerequisite: New Genres I or instructor permission

This course will explore the four basic forms of installation: (1) site dominant, (2) site adjusted, (3) site specific, and (4) site generated. The intention is to develop a greater awareness of which medium best relates and fulfills the conceptual needs of the site.

Satisfies a Major Studio Requirement or Studio Elective.

NG102.1 ***SPRING***

New Genres II: Pure Performance

3 UNITS

Prerequisite: New Genres I or instructor permission

This course is designed for students working and/or interested in performance art, with emphasis on dialogue, context/audience and with an awareness of its history/evolution and why it is one of the best vehicles for "dialogue" and the "deconstruction" of the self within an academic context.

Satisfies a Major Studio Requirement or Studio Elective.

NG102.2 ***SPRING***

New Genres II: TBA

3 UNITS

Prerequisite: New Genres I or instructor permission

TBA

Satisfies a Major Studio Requirement or Studio Elective.

NG130 ***FALL & SPRING***

Undergraduate Tutorial

3 UNITS

Prerequisite: 6 units in New Genres classes

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects and may concern all phases of student work in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor.

Satisfies a Major Studio Requirement or Studio Elective.

NG140 ***FALL ONLY***

History of New Genres I

3 UNITS

TBA

Satisfies an Art History Elective and is required for the New Genres Major.

NG141 ***SPRING ONLY***

Issues and Contemporary Artists

3 UNITS

An investigation of contemporary issues around the development of conceptual art (performance, installation, video, body art, etc.).

Satisfies a Major Studio Requirement or AH Elective.

NG160 ***FALL & SPRING***

Installation

3 UNITS

Prerequisite: Junior/Senior in any department or instructor permission

This course is suggested for juniors, seniors, and graduate students who want to include the specifics of time and place in their object making, or for those already working in time-based activities--giving them an opportunity to objectify and site those actions. We will look at, smell, listen to, and touch architecture, landscape and materials indigenous to specific sites. There will be no "how to use" specific tools or materials; no craft orientation; no in-class working on objects, projects or pieces. In group meetings, students will present their own work and critique that of their peers. The class is designed to prove the axiom, If it looks, sounds, smells or feels like art, it can't be! (to paraphrase David Ireland).

Satisfies a Major Studio Requirement or Studio Elective.

NG171D ***FALL ONLY***

Text as Performance

3 UNITS

Prerequisite: Instructor permission

TBA

Satisfies a Major Studio Requirement or Studio Elective.

NG198 ***FALL & SPRING***

Directed Study

1-6 UNITS

See Interdisciplinary, page 25.

NG199 ***FALL & SPRING***

Independent Study

12 STUDIO UNITS

See Interdisciplinary, page 25.

PAINTING/DRAWING

Janis Crystal Lipzin, Undergraduate Studio Program Director; David Tangney, Department Manager

PA2 ***FALL ONLY***

Painting I

3 UNITS

Development of personal imagery with parallel development of material skills and structural knowledge. Work is aimed at fostering comprehension of basic compositional elements and their effects on visual dynamics, the uniqueness of paint and its possible meanings, and the aspirations and actualities of painting. The course explores various attitudes toward the figure, the setup, and the imagination. Individual and group critiques are included.

Satisfies a Major Studio Requirement or Studio Elective.

PA10.1-PA10.3 ***FALL***

Drawing I & II

3 UNITS

A course which combines beginning and intermediate students. The emphasis of the course depends on the individual student's level of development. See course description for PA100 for further information.

Satisfies a Major Studio Requirement or Studio Elective.

PA10.4 ***FALL***

Drawing I & II

3 UNITS

The most important single element in multi-directional art is drawing. Adventuresome students from all majors are welcome. A fairly loosely organized drawing workshop with the focus on imagination, figure and still life, with whatever materials you choose to work. Students will learn how to surprise themselves by drawing something they did not know they had in them. They will learn to sustain interest in an idea and how to exhaust the possibilities, therein working out personal interests and experimental attitudes. Students will crystallize ideas and techniques, or simply develop drawing skills, with the help of instruction. Slide lectures will be given to help the student feel a closer kinship with the artist, past and present, with weekly individual critiques. Attendance mandatory.

Satisfies a Major Studio Requirement or Studio Elective.

PA10.5 ***FALL***

Drawing I & II

3 UNITS

A course which combines beginning and intermediate students. The emphasis of the course depends on the individual student's level of development. Section 5 will offer students an opportunity to explore both traditional and non-traditional materials and processes; aspects of historical approaches will be discussed and applied.

Satisfies a Major Studio Requirement or Studio Elective.

PA10.1-PA10.4 ***SPRING***

Drawing I & II

3 UNITS

A course which combines beginning and intermediate students. The emphasis of the course depends on the individual student's level of development. See course description for PA100 for further information.

Satisfies a Major Studio Requirement or Studio Elective.

PA20.1-PA20.4 ***FALL***

Painting I & II

3 UNITS

A course which combines beginning and intermediate students. The emphasis of the course depends on the individual student's level of development. See course descriptions for PA2 and PA120 for further information.

Satisfies a Major Studio Requirement or Studio Elective.

PA20.5 ***FALL***

Painting I & II: Figure Painting

3 UNITS

This class uses the figure as a point of departure to explore a variety of materials.

Satisfies a Major Studio Requirement or Studio Elective.

PA20.1-PA20.3 ***SPRING***

Painting I & II

3 UNITS

A course which combines beginning and intermediate students. The emphasis of the course depends on the individual student's level of development. See course descriptions for PA2 and PA120 for further information.

Satisfies a Major Studio Requirement or Studio Elective.

PA20.4 ***SPRING***

Painting I & II: Multidisciplinary Collage

3 UNITS

Prerequisite: Some painting experience helpful

Combines painting processes using collage/mixed media and assemblage. Use of found and/or fabricated materials. Discussion of the different methods of glues/surface attachment. Experimentation using different painting surfaces, not just traditional methods. Sculptural approaches will be explored as well as the recycling of materials.

Satisfies a Major Studio Requirement or Studio Elective.

PA51 ***SPRING ONLY***

Spray Painting

3 UNITS

This class is open to both beginning and further students. Course provides background in airbrush and spray-gun techniques including: flat coverage, smooth and luminescent tone, color gradations, freehand drawing methods, development of illusionistic and applied textures, transparent glazing and naturalistic effects of three-dimensional color, light and space. Visits with airbrush artists, demonstrations, and presentation of color theory are included. Equipment is provided.

Satisfies a Major Studio Requirement or Studio Elective.

PA100.1 ***FALL & SPRING***

Drawing II & III

3 UNITS

Prerequisites: 6 units in Beginning Drawing

Guided work from the figure, still life, imagination, and abstraction, using various media, methods and techniques. Emphasis is on cultivation of individual attitudes and ideas.

Satisfies a Major Studio Requirement or Studio Elective.

PA100.2 ***FALL***

Drawing II & III

3 UNITS

Prerequisite: 6 units in Beginning Drawing

The most important single element in multi-directional art is drawing. Adventuresome students from all majors are welcome. A fairly loosely organized drawing workshop with the focus on imagination, figure and still life, with whatever materials you choose to work. Students will learn how to surprise themselves by drawing something they did not know they had in them. They will learn to sustain interest in an idea and how to exhaust the possibilities, therein working out personal interests and experimental attitudes. Students will crystallize ideas and techniques, or simply develop drawing skills, with the help of instruction. Slide lectures will be given to help the student feel a closer kinship with the artist, past and present, with weekly individual critiques. Attendance mandatory.

Satisfies a Major Studio Requirement or Studio Elective.

PA100.2 ***SPRING***

Drawing II & III

3 UNITS

6 units in Beginning Drawing

Guided work from the figure, still life, imagination, and abstraction, using various media, methods and techniques. Emphasis is on cultivation of individual attitudes and ideas.

Satisfies a Major Studio Requirement or Studio Elective.

PA100.3 ***FALL & SPRING***

Drawing II & III: Traveling Art Box

3 UNITS

Prerequisite: Instructor or Undergraduate Studio Program Director permission

This class is based on leaving the studio environment and exploring outside stimuli while making art. Use all your senses; be aware of the visual, sensual, visceral, tactile, auditory and smell--where are you? You are responsible for creating your artistic and aesthetic response to these stimuli. You will use your conceptual, as well as your tech base and touch, at least on one idea or concept each day and as fully as you can. A detailed visual diary of each day is a class requirement. Notebooks will be collected twice during the semester. Attendance is mandatory, involvement is essential, and a sense of humor is helpful. Transportation very helpful.

Satisfies a Major Studio Requirement or Studio Elective.

PA110 ***FALL ONLY***

Drawing: Anatomy for Artists

3 UNITS

Prerequisite: Beginning Drawing

The study of the figure continues as one of the most important art disciplines not only for its value in understanding form, light and space, but also for its inherent investigation of the human condition. It also remains one of the most difficult and contradictory: the body exists as a combination of both individualized complexity and simplicity that challenges us to learn and then relearn how to look. Anatomy for Artists takes figure drawing to another level, promoting a deeper understanding of the human body through investigation into its structure and means of functioning. A variety of mediums will be utilized, and students are encouraged to experiment and develop their own personal drawing style while working on the assignments.

Satisfies a Major Studio Requirement or Studio Elective.

PA120.1 ***FALL & SPRING***

Painting II & III

3 UNITS

Prerequisite: 6 semester units in Beginning Painting

The emphasis of the course depends on the individual student's level of development. The goal of this course is to help the student in time and with patience to develop a personal direction which feels comfortable and owned. Students are given individualized programs of study after thorough review and discussion of their work. Work takes place primarily in the studio in order to take advantage of one another's knowledge of the formal and technical aspects of painting. Individual discussion and demonstration. Two group critiques will be held, one mid-semester and one final week. Attendance mandatory.

Satisfies a Major Studio Requirement or Studio Elective.

PA120.2 ***FALL & SPRING***

Painting II & III

3 UNITS

Prerequisite: 6 units in Beginning Painting

This class will require a serious commitment to growth within an experimental context. Primarily the class will function as a support to creative development. Aspects of methods and materials and the contextual framework within which work is done will be fully explored. The notion of painting, its role and function in the light of other image-making processes will be discussed. Emphasis will be on students' own work and its context.

Satisfies a Major Studio Requirement or Studio Elective.

PA120.3 ***FALL***

Painting II & III

3 UNITS

Prerequisite: 6 units in Beginning Painting

Further work in the relationship between form and idea in students' choice of materials and development of personal imagery. Students are encouraged to pursue an individual artistic vision and to develop skills and confidence through risk-taking, critical discipline, constructive criticism, and productive work. Students' skills improve as the intensity of involvement increases. Heightened perception and fullest use of individual capacities and complexities are primary concerns.

Satisfies a Major Studio Requirement or Studio Elective.

PA120.4 ***FALL***

Painting II & III: Figure in Paint

3 UNITS

Prerequisite: 6 units in Beginning Painting

Further work in the relationship between form and idea in students' choice of materials and development of personal imagery. Students are encouraged to pursue an individual artistic vision and to develop skills and confidence through risk-taking, critical discipline, constructive criticism, and productive work. Students' skills improve as the intensity of their involvement increases. Heightened perception and fullest use of individual capacities and complexities are primary concerns.

Satisfies a Major Studio Requirement or Studio Elective.

PA120.5 ***FALL***

Painting II & III: Drawing in Relation to Painting

3 UNITS

Prerequisite: 6 semester units in Beginning Painting

In addition to being a class in painting (oil and acrylic), section 5 will encourage those students with a strong sense of drawing and its complex relationship to painting. Models and setups will be available to those who desire them. Several class-seminar critiques will be held. One-on-one consultation and exploration of individual possibilities will be the core of attention. It is hoped that students who are heavily into drawing will profit from the discourse with painting. A possible mixed media attitude will also be stressed.

Satisfies a Major Studio Requirement or Studio Elective.

PA120.3-PA120.7 ***SPRING***

Painting II & III

3 UNITS

Prerequisite: 6 units in Beginning Painting

Further work in the relationship between form and idea in students' choice of materials and development of personal imagery. Students are encouraged to pursue an individual artistic vision and to develop skills and confidence through risk-taking, critical discipline, constructive criticism, and productive work. Students' skills improve as the intensity of their involvement increases. Heightened perception and fullest use of individual capacities and complexities are primary concerns.

Satisfies a Major Studio Requirement or Studio Elective.

PA125 ***SPRING ONLY***

Color!

3 UNITS

Prerequisite: 1 college level drawing course required; 1 college level painting course recommended

This all day course offers a mixture of: 1) A sequence of short directed projects designed to develop and refine awareness of color relationships; and 2) sustained, self-directed, in-class projects working towards a personal exploration of the meaning of color. There will be regular presentations explaining the history, theory and experiential aspects of color. Regular attendance is paramount.

Satisfies a Major Studio Requirement or Studio Elective.

PA130.1 ***FALL & SPRING***

Undergraduate Tutorial

3 UNITS

Prerequisite: 6 units Painting

Students will take one field trip per month to local galleries or museums with a discussion following. Otherwise, students make individual appointments (3-5) with the instructor throughout the semester. This instructor welcomes students working in any media. See course description for PA 130.2 for further information.

Satisfies a Major Studio Requirement or Studio Elective.

PA130.2-PA130.6 ***FALL & SPRING***

Undergraduate Tutorial

3 UNITS

Prerequisite: 6 units Painting

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects and may concern all phases of student work to help achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress;

otherwise, students make individual appointments with the instructor.

Satisfies a Major Studio Requirement or Studio Elective.

PA150 ***FALL & SPRING***

Undergraduate Studio Seminar

3 UNITS

Prerequisite: Senior standing

Weekly meetings promoting in-depth analysis and critical discussion of work. Students are encouraged to present a body of work for group critiques stressing long-term progress and a variety of styles.

Satisfies a Major Studio Requirement or Studio Elective.

PA198 ***FALL & SPRING***

Directed Study

1-6 UNITS

See Interdisciplinary, page 25.

PA199 ***FALL & SPRING***

Independent Study

12 STUDIO UNITS

See Interdisciplinary, page 25.

PHOTOGRAPHY

Janis Crystal Lipzin, Undergraduate Studio Program Director; Melissa Harris, Department Manager; Mark Lewis, Equipment Technician

PH1 ***FALL & SPRING***

Photography I

3 UNITS

Note: This course is the prerequisite to all other courses in the Photography Program.

Basic technical aspects of photography in relation to its aesthetic development. The course covers selected photographic formats, types of film, developers, papers, and toners. Some materials are provided.

Note: Students who believe themselves to be sufficiently experienced to request a waiver of the PH1 requirement may do so by taking a written test of the course content and presenting a portfolio of five prints of their own work demonstrating competence in the medium. Students may also be required to make a print from a master negative provided by the department. After an interview with the Undergraduate Studio Program Director, a determination will be made as to whether or not the Photography I course may be waived.

Satisfies a Studio Elective and is required for the Photography Major.

PH2 ***FALL ONLY***

Materials and Methods

3 UNITS

Prerequisite: Photography I or equivalent

A course investigating black-and-white photographic processes including pinhole camera photograms, solarization, mural printing, toning, hand-coloring, kodalith and polaroid materials. There will be an emphasis on the relationship of process to image and the integration of both into a coherent body of work. Demonstrations, slide lectures and visits to exhibitions will be included.

Satisfies a Major Studio Requirement or Studio Elective and is required for transfer students who do not take PH1 (Photography I) at SFAI.

PH50 ***FALL & SPRING***

Understanding Photography

3 UNITS

Prerequisite: Photography I or equivalent

An intensive investigation into the inherent characteristics and problems of the medium with emphasis on critical evaluation of student work based on the specifics within an image, as well as the nature of a body of work. Course includes gallery and museum field trips, outside reading and discussion of historical and contemporary work.

Satisfies a Studio Elective and is required for the Photography Major.

PH51 ***FALL ONLY***

Culture and Document

3 UNITS

Prerequisite: Photography I or equivalent; may be taken concurrently with Understanding Photography

Students will examine personal and cultural beliefs and values as they are expressed and represented

in photography. There will be an exploration of dominant cultural conventions in mass media, advertising, and gender representation. Major historical and contemporary examples of photography that express these contents will be presented. Each student will be expected to be working on a photographic project of his or her own design throughout the semester.

Satisfies a Studio Elective and is required for the Photography Major.

PH53 ***FALL ONLY***

The View Camera: Traditional and Non-Traditional Uses

3 UNITS

Prerequisite: Photography I or equivalent; may be taken concurrently with Understanding Photography

This is a hands-on studio course to introduce students to the 4x5 view camera and its expansive possibilities in relation to their current work. There will be an emphasis on the exploration of traditional and non-traditional applications. Interdisciplinary approaches will be encouraged.

Satisfies a Studio Elective or one distribution requirement for the Photography Major.

PH54 ***FALL***

Color

3 UNITS

Prerequisite: Photography I or equivalent; may be taken concurrently with Understanding Photography

A highly professional, technical and rigorous introduction to the use of color photographic materials. The primary emphasis will be upon the color negative: its exposure, development and printing. Students will be required to develop their own film for the positive, negative or transparency, as well as creating an Ilfochrome print. To realize the course objectives properly, students will need to spend $250-300 on materials. Assignments for color problems will be given, and critiques will be based on those assignments as well as aspects of one's personal endeavors.

Satisfies a Studio Elective or one distribution requirement for the Photography Major.

PH54 ***SPRING***

Color

3 UNITS

Prerequisite: Photography I or equivalent; may be taken concurrently with Understanding Photography

Introduction to basic color theory and materials for printing the negative. Emphasis and practice is on negative printing. Assignments in the history of color photography serve to develop vocabulary used in critiquing student progress and ideas in color photography. Lab work and attendance at demonstrations are crucial to progress in this class.

Satisfies a Studio Elective or one distribution requirement for the Photography Major.

PH55A ***FALL ONLY***

Non-Silver I

3 UNITS

Prerequisite: Photography I or equivalent; may be taken concurrently with Understanding Photography

This class will cover cyanotype and van dyke brown printing. Class time will include hands-on demonstrations and work sessions, slide presentations, guest speakers and a studio visit as well as critiques. Students will be expected to purchase supplies they will need, i.e., litho film, paper, sizing, brushes, and appropriate personal safety gear; dry chemistry will be provided. The goal of this class is for each student to become proficient with these two non-silver processes and complete a portfolio of 10-15 finished images using one or both of the processes. Class size limited to 10.

Satisfies a Studio Elective or Extended Media Distribution Requirement.

PH55B ***SPRING ONLY***

Non-Silver II

3 UNITS

Prerequisite: PH55A, Non-Silver

This is a class for students who want to continue working with non-silver, cyanotype and vandyke processes. The class will consist of group and individual meetings and lab demonstrations. Additional alternative processes such as salt printing, platinum/palladium, and/or gum bichromate printing will be introduced. Students will be expected not only to continue their investigation of non-silver processes, but also to complete a significant body of work by the end of

the semester. Students will need to purchase their own film, support materials and brushes. Dry chemistry provided; platinum and palladium for demos only.

Satisfies a Major Studio Requirement or Studio Elective.

PH57 ***FALL & SPRING***

Technical Workshops

3 UNITS

Prerequisite: Photography I or equivalent; may be taken concurrently with Understanding Photography

Satisfies a Studio Elective and one distribution requirement for the Photography Major.

PH57a ***FALL***

Technical Workshop - Books/Assemblage

1 UNIT

This five-week book class will focus on non-traditional bookmaking and assemblage.

PH57b ***FALL***

Technical Workshop - Lighting

1 UNIT

A five-week intensive workshop exploring the use of studio lighting equipment and on-camera flash techniques.

PH57c ***FALL***

Technical Workshop - Murals

1 UNIT

Mural printing is an aesthetic and physical challenge. We will decipher the intricacies of choosing the right negative to enlarge as well as examine the technical challenges.

PH57a-e ***SPRING***

Technical Workshops - TBA

In Spring 1997, the Photography Program will offer five technical workshops covering various topics to be announced.

PH100A ***FALL ONLY***

Photography in Cultural and Social Institutions

3 UNITS

Prerequisite: Photography I or equivalent, Understanding Photography and History of Photography

Arrangements are made with six to eight cultural and social institutions so that students may choose one or more areas to photograph during the semester. Most of the classes will consist of work in these institutions. However, review of the work in progress will be frequent. The results of the work will be used in three ways: 1) for the student, 2) for the institution, and 3) for a possible archive.

Satisfies a Major Studio Requirement or Studio Elective.

PH100B ***FALL & SPRING***

Special Projects

3 UNITS

Prerequisite: Photography I or equivalent, Understanding Photography, History of Photography, or instructor permission

Each student is expected to present a proposal which outlines in a very general sense the overt nature of the project and her or his goals for the semester. The class may meet as a group twoor three time to share goals and progress; otherwise, students make individual appointments with the instructor.

Satisfies a Major Studio Requirement or Studio Elective.

PH100D ***FALL ONLY***

Sacred and Profane I

3 UNITS

Prerequisite: Students may pre-register for this course; permission for final registration will be given after the portfolio review the first class meeting by the instructor. Non-majors may enroll with instructor permission and portfolio review if photography is an aspect of the student's work.

An advanced, two-semester class whose main purpose is to create a body of in-depth work and to begin to locate it in relation to contemporary art and the history of human expression. In a cross-cultural framework we will look at a broad range of images from the sacred, mythic and profane to find sources of inspiration. The student's work will be considered within a continuum of expression

themes throughout history. There will be assigned readings, several short papers, some research parallel to your own creative work, and a class presentation. Expect to work hard and deep. All students will be expected to complete a unique and in-depth body of work. Admission to the class is by portfolio review. Students MUST bring work to the first class for the portfolio review.

Satisfies a Major Studio Requirement or Studio Elective.

PH100J ***FALL ONLY***

Landscape: Nevada Plus . . .

3 UNITS

Prerequisite: Photography I or equivalent, Understanding Photography, and History of Photography

A 4-5 day field trip into the heat of the Nevada Desert is the centerpiece experience. Many field trips may extend beyond class time (1:00-3:45pm), and the student is asked not to schedule classes which conflict with this plan. This is a shooting class devoted to patience, composition and eloquent light: shoot, print, look! Study and praxis shall include many common precepts of the "landscape" genre including: social, urban, tourist, the anthropological domestic, and natural. Students of mature skills and diligence, as well as a prior commitment to the ideals of the natural landscape are asked to participate. A $125 class fee to cover travel and food will be necessary. For further information, see Jack Fulton.

Satisfies a Major Studio Requirement or Studio Elective.

PH100T ***SPRING ONLY***

Survey Photography

3 UNITS

Prerequisite: Photography I or equivalent, Understanding Photography, and History of Photography

A quick foray into the history of photographic surveys in America, beginning with wilderness photographs, going on to the classic work in urban areas, and focusing on the great project in the 1930's. Heavy emphasis on more contemporary work from the late seventies until now. Slides and field trips to institutions that have some of the original work and interviews with Bay Area photographers about their experiences. Students will produce individual or group projects which will be evaluated on the basis of quality, editing, layout, and motivations.

Satisfies a Major Studio Requirement or Studio Elective.

PH101B ***SPRING ONLY***

Social Landscape/Street Photography

3 UNITS

Prerequisite: Photography I or equivalent, Understanding Photography, and History of Photography

Students are expected to develop a working method to address the problems of photographing people in public places and the iconography of contemporary culture. Discussion centers around the bi-weekly presentation of work by each member of the class. In addition, historical and contemporary work will be viewed and discussed.

Satisfies a Major Studio Requirement or Studio Elective.

PH101D ***SPRING ONLY***

Sacred and Profane II

3 UNITS

Prerequisite: Continuing students may early register for this class. Permission for continued enrollment will be given by the instructor after the first meeting.

Second semester of an advanced two-semester class whose purpose is to create an in-depth body of work and to locate it in relation to contemporary art and the history of human expression. Generally, there are no new openings for students for the second half of the class except by permission of instructor.

Satisfies a Major Studio Requirement or Studio Elective.

PH130 ***FALL***

Undergraduate Tutorial

3 UNITS

Prerequisite: Instructor permission and portfolio review

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically planned for individual guidance and advice on projects to help students achieve clarity of expression. Tutorials may meet as a group two

or three times to share goals and progress; otherwise, students make individual appointments with the instructor.

Satisfies a Major Studio Requirement or Studio Elective.

PH130.1 ***SPRING***

Undergraduate Tutorial

3 UNITS

Prerequisite: Instructor permission and portfolio review

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects and may concern all phases of photography to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor.

Satisfies a Major Studio Requirement or Studio Elective.

PH130.2 ***SPRING***

Undergraduate Tutorial

3 UNITS

Prerequisite: Instructor permission and portfolio review

This tutorial will be conducted in small groups with occasional private meetings. This structure promotes a dynamic and fruitful dialogue and exchange. Emphasis will be placed on work in progress with an overall view toward the development of a clear sense of direction. Students are expected to fulfill specific reading assignments and will be encouraged to utilize the library resources for additional reference. Students are expected to be self-directed in the method and content of their work, requiring technical proficiency and self-motivation. A portfolio review is required at the first class meeting.

Satisfies a Major Studio Requirement or Studio Elective.

PH131 ***FALL***

Visiting Artist: Current Issues

3 UNITS

Prerequisite: Photography I or equivalent, Understanding Photography, and History of Photography

What is visual language? What are the roles of metaphor, theory, memory, history and inspiration in art? What do photographic conventions have to do with our art making? This class will raise issues that will be realized through our work. It will consist of seminars, site visits and project proposals and portfolios. We will look at art making practices and cut through layers in attempting to refine individual visions. Among the things that will be discussed: the implications and impact of our work; our capabilities and responsibilities as artmakers; contexts and presentation as part of the process of selecting and communicating; current exhibitions and issues pertinent to the assembled group of students. Students will be required to define, develop, and produce work during this class. There will be some readings and field trips, as defined by the instructor and by the focus and projects of the students.

Satisfies a Major Studio Requirement or Studio Elective.

PH131 ***SPRING***

Visiting Artist: Current Issues

3 UNITS

Prerequisite: Photography I or equivalent, Understanding Photography, and History of Photography

TBA

Satisfies a Major Studio Requirement or Studio Elective.

PH140A ***SPRING ONLY***

History of Photography I

3 UNITS

A survey of the artistic development and technology of the medium with emphasis given to the social impact of photography and its relationship to multiple fields of artistic endeavor. Field trips, a research paper, exam, and opinionated individual presentations are some of the requirements for this course. The purchase of a textbook is not necessary but highly recommended.

Satisfies an AH Elective and is required for the Photography Major.

PH140B ***FALL ONLY***

History of Photography II

3 UNITS

Prerequisite: History of Photography I or instructor permission

TBA

Satisfies an AH Elective.

PH150 ***FALL ONLY***

Undergraduate Studio Seminar

3 UNITS

Prerequisite: Instructor permission; portfolio first meeting

This class is designed for upper-level students in photography who are technically adept, self-motivated, and are at an advanced enough level to sustain an in-depth body of work or project. Work will be expected on a weekly basis in the form of work prints, and a final body of work or portfolio will be required by the completion of the class. A portfolio review will be required at the first day of class to make sure that the students are appropriately prepared for this class. There may be some required reading and/or gallery visits with short written responses expected.

Satisfies a Major Studio Requirement or Studio Elective.

PH180 ***FALL***

Strategies of Presentation

3 UNITS

Prerequisite: Photography I or equivalent, Understanding Photography, and History of Photography. Non-majors may enroll by instructor approval and portfolio review if photography is an aspect of the student's work.

This course enables students to develop a working method to evaluate their work and find the most appropriate way and forms to present it. This includes the problems of art making, editing, sequencing, and presenting their work. Finished work can take the form of exhibition, book form, portfolio, installation, and mixed media forms. Some out of class research, gallery visits, and class presentations may also be required.

Satisfies a Studio Elective and is required for the Photography Major.

PH180 ***SPRING***

Strategies of Presentation

3 UNITS

Prerequisite: Photography I or equivalent, Understanding Photography, and History of Photography

This course enables students to develop a working method to evaluate the most appropriate way and forms to present their work. This includes the problems of collecting, editing, and arranging their work with the intent of presenting a series in an exhibition, publication, or portfolio. It also includes revisioning one's work toward hybrid possibilities of installation, performance, or intermedia forms.

Satisfies a Studio Elective and is required for the Photography Major.

PH190 ***SPRING ONLY***

Senior Review

3 UNITS

Prerequisite: Photography I or equivalent, Understanding Photography, History of Photography, or instructor permission

The Photography Review requirement consists of a photography project, a summary artist statement and a final exhibition either in the Diego, Stillights or Spring Show. (Please be aware that a complete project may not be fully exhibited in the Spring Show due to space limitations. The student is encouraged to apply for an exhibition in Stillights or the Diego.) This course is also open to non-seniors who are ready to pursue a project or work-in-progress. Non-seniors' enrollment is based on a portfolio review by the instructor.

Satisfies a Studio Elective and is required for the Photography Major.

PH198 ***FALL & SPRING***

Directed Study

1-6 UNITS

See Interdisciplinary, page 25.

PH199 ***FALL & SPRING***

Independent Study

12 STUDIO UNITS

See Interdisciplinary, page 25.

PRINTMAKING

Janis Crystal Lipzin, Undergraduate Studio Program Director; Emmanuel Montoya, Department Manager

PR1 ***FALL ONLY***

Screen Printing I

3 UNITS

This course in water-based screen printing is both an introduction for the novice and an opportunity to focus on personal goals for those students who are already familiar with the medium. The course will acquaint the student with the qualities inherent in hand drawn imagery as well as darkroom techniques and photographic screen printing. We will discuss multi-color printing, ink mixing, curating and the safe handling of materials. Through critical and technical exploration, the student will match his or her imagery to appropriate media and formal strategies. A limited number of advanced students may be admitted to this class.

Satisfies a Major Studio Requirement or Studio Elective.

PR2 ***FALL ONLY***

Etching I

3 UNITS

Introduction to the medium of intaglio. Through demonstration and class participation, students are encouraged to obtain a sound physical and intellectual understanding of the process in order to concentrate later on a fuller realization of their concepts through printmaking. Various methods of making plates--hard and soft ground, drypoint mezzotint, sugar lift, aquatint, and embossment--are explained and demonstrated. Demonstrations also illustrate various ways to print intaglio plates (such as relief, roll-up, rainbow roll, and multiple-plate color), and preparation of photographic images for intaglio and monoprint. Students are encouraged to experiment with varied imagery and techniques, and to contribute work in other media. Individual and group critiques are included.

Satisfies a Major Studio Requirement or Studio Elective.

PR3 ***FALL ONLY***

Photo-Printmaking I

3 UNITS

Foundation in the theory and practice of photo-printmaking--including lectures, demonstrations, practical darkroom and studio work, as well as individual and group discussion. Darkroom instruction covers use of the process camera and enlarger for production of line and half-tone exposures, techniques for construction and manipulation of images, and an introduction to digital processes.

Satisfies a Major Studio Requirement or Studio Elective.

PR4 ***FALL & SPRING***

Lithography I

3 UNITS

The course provides the opportunity to explore the art of lithography and of the image that is produced through drawing and printing. Open to all students with or without previous knowledge of this medium. A strong emphasis on direct drawing as well as the use of the photocopy is included. Tools, materials and chemistry used in this course are covered through demonstrations and discussions. The potential of aluminum plate lithography, both hand-drawn and positive and negative photo plates, is covered in the second half of the class. Techniques of multicolor printing and the use of materials such as inks and paper and how they affect the image are explored. General studio procedures with a strong emphasis on safety are integrated with image-making practice. One-to-one critiques and discussion are scheduled as appropriate. One of the goals is to provide solid information so that the student can work independently. Attendance mandatory.

Satisfies a Major Studio Requirement or Studio Elective.

PR10 ***FALL ONLY***

Monotype/Monoprint

3 UNITS

This course utilizes the monotype/monoprint as a point of departure for drawing, painting, collage and mixed media. This approach to printmaking allows for a broad understanding and interpretation through combining materials and techniques to express individual concepts.

Satisfies a Major Studio Requirement or Studio Elective.

PR12 ***FALL ONLY***

Drawing for Printmaking & Relief

3 UNITS

This course will cover the technical and aesthetic aspects of drawing. Drawing media appropriate for use in a variety of printmaking media will be demonstrated, explored and utilized. The course is structured as a studio/seminar class, with each aspect given equal time and attention.

Satisfies a Major Studio Requirement or Studio Elective.

PR20 ***SPRING ONLY***

Etching I & II

3 UNITS

Introduction to the medium of intaglio. Through demonstration and class participation, students are encouraged to obtain a sound physical and intellectual understanding of the process in order to concentrate later on a fuller realization of their concepts through printmaking. Various methods of making plates--hard and soft ground, drypoint mezzotint, sugar lift, aquatint, and embossment--are explained and demonstrated. Demonstrations also illustrate various ways to print intaglio plates (such as relief, roll-up, rainbow roll, and multiple-plate color), and preparation of photographic images for intaglio and monoprint. Students are encouraged to experiment with varied imagery and techniques, and to contribute work in other media. Individual and group critiques are included.

Satisfies a Major Studio Requirement or Studio Elective.

PR30 ***SPRING ONLY***

Photo-Printmaking I & II

3 UNITS

A continuation of the theory and practice of photo-printmaking--including lectures, demonstrations, practical darkroom and studio work, as well as individual and group discussion. Darkroom instruction covers use of the process camera and enlarger for production of line and half-tone exposures, as well as techniques for construction and manipulation of images.

Satisfies a Major Studio Requirement or Studio Elective.

PR101 ***SPRING ONLY***

Screen Printing II & III

3 UNITS

The matrix of the print is a relatively permanent memory of the image. More ephemeral elements such as color and value orbit the more stabile matrix. As a tool, printmaking allows the artist to separate and modify the formal elements, constructing and deconstructing the image in a unique way. A small edition of prints pulled at various points along the history of the image will give students a unique opportunity to compare and contrast these "states" of the image. The combination of the graphic historical documents of the image (prints), the evolution of the matrix (plate, stone, etc.) and the flexibility of the modifiers (color, value, etc.) will lead to an understanding of personal strategies and the syntax of visual language.

Satisfies a Major Studio Requirement or Studio Elective.

PR104 ***FALL & SPRING***

Lithography II: Mylar/Plate and Stone

3 UNITS

Prerequisite: Beginning printmaking course or equivalent

This course provides a more extensive exploration of lithography as a process for creative image-making. The course is designed for those students who have had previous print experience in lithography as well as those who have had experience in print but not in lithography. Basic techniques related to lithography will be reviewed. Expansion of the techniques used in positive and negative plates as well as stone lithography will form the basis of the course. Spray techniques, multicolor printing and the registration of the image will be covered. The offset press as well as the traditional printing press will be used. The primary goal is to develop a point of view with solid examples in print that reflect both the philosophy and the interest of the student. One-to-one critiques and group discussions will be scheduled as appropriate. The preparation of portfolios and of the writing of the artist's statement is encouraged. General studio procedures with a strong emphasis on safety are integrated with image-making practice. Attendance mandatory.

Satisfies a Major Studio Requirement or Studio Elective.

PR106A ***SPRING ONLY***

Artists' Books - Bay Area Resources

3 UNITS

This is a workshop class meeting Friday mornings and afternoons that will focus on the preparation of a prototype book or portfolio project. The class will stress the relationship between word and image and such associated topics as flow and sequence. We will sort through the nuts and bolts of producing a book or portfolio by frequently visiting and observing the practices of the many Bay Area presses and workshops that make the Bay Area a center for limited-edition publication.

Satisfies a Major Studio Requirement or Studio Elective.

PR106B ***FALL ONLY***

Artists' Books - Advanced Work

3 UNITS

Prerequisite: PR 106, Artists' Books: Bay Area Resources, or instructor permission based on interview and previous book making experience

This advanced class is taught by a team of three artists who have worked extensively with artists' books. It is scheduled as a seminar and workshop class each Friday morning and afternoon during the semester with a maximum of 15 students, each of whom will work on completing their own Artist Book project. At the start of the course each student will outline the book project he or she wishes to complete. Each student will be assigned to a specific member of the faculty team who will coordinate a schedule for work on the project. While scheduled each Friday, a major part of class activity will be individual meetings between faculty and students arranged by appointment. Joint meetings of the full class will occur for progress reports twice during the semester, and each student will present final work at the final class.

Satisfies a Major Studio Requirement or Studio Elective.

PR140 ***SPRING ONLY***

History of Printmaking

3 UNITS

Presentation and discussion of original works in the collection of the Achenbach Foundation for the Graphic Arts, from 15th century prints through contemporary examples of experimental printmaking. Works of such major figures as Durer, Rembrandt, Goya, Hokusai, Hiroshige, Toulouse-Lautrec and Picasso are studied in depth. The course stresses both technique and creativity.

Satisfies an Art History Elective and is required for the Printmaking Major.

PR150 ***SPRING ONLY***

Undergraduate Seminar

3 UNITS

Prerequisite: Senior standing

Weekly meetings promoting in-depth analysis and critical discussion of work. Students are encouraged to present a body of work for group critiques stressing long-term progress and a variety of styles.

Satisfies a. Major Studio Requirement or Studio Elective.

PR198 ***FALL & SPRING***

Directed Study

1-6 UNITS

See Interdisciplinary, page 25.

PR199 ***FALL & SPRING***

Independent Study

12 STUDIO UNITS

See Interdisciplinary, page 25.

SCULPTURE

Janis Crystal Lipzin, Undergraduate Studio Program Director; Jim Blevins, Department Manager

SC1 ***FALL & SPRING***

Sculpture I

3 UNITS

Introduction to the basic techniques of sculpture, including carving, modeling, and construction; and their integration with students' ideas and experiences. These basics are presented through slide lectures, group discussions, studio visits, and class assignments chosen to clarify the intersection of tradition, material, and idea in contemporary sculpture; as well as to encourage the organization and production of works.

Satisfies a Major Studio Requirement or Studio Elective.

SC10.1 ***FALL ONLY***

Sculpture I & II: Play as a Subversive Strategy

3 UNITS

In this course we will use the concept of play as a starting point to learn about and incorporate different approaches to art-making. Various art movements from the 20th century will be explored for their use of humor, automatic writing, simultaneity, absurdism, and chance procedures. Assignments will be based on the working methods of the Dadaists, Surrealists, Futurists, and individual artists such as Marcel Duchamp, Andre Breton, Yoko Ono, Joseph Beuys, and John Cage. Students will be required to keep a sketchbook for this class. There will be at least one written assignment and three critiques during the semester. In-class work will be supplemented with visits to artist studios, guest speakers, slide lectures, and field trips. Attendance mandatory.

Satisfies a Major Studio Requirement or Studio Elective.

SC10.2 ***FALL***

Sculpture I & II: TBA

3 UNITS

TBA

Satisfies a Major Studio Requirement or Studio Elective.

SC10 ***SPRING ONLY***

Sculpture I & II: TBA

3 UNITS

TBA

Satisfies a Major Studio Requirement or Studio Elective.

SC100 ***SPRING ONLY***

Sculpture II & III: Non-traditional Materials

3 UNITS

Prerequisite: One course from SC, CE or NG

This course investigates alternatives to normal sculptural materials. We will investigate the how and why of using such things as rubber, glass, cement, fabrics (including sewing), plants and other materials from industry, science, commerce and nature. This class will also be critique-intensive and focus on the formal/contextual presentation of work.

Satisfies a Major Studio Requirement or Studio Elective.

SC100.1 ***FALL ONLY***

Sculpture II: Fabrication

3 UNITS

Prerequisite: Beginning course in SC, CE or NG

This is an intermediate sculpture course that concentrates on the fabrication of a range of materials and their application to sculptural ideas. Wood (in different scales and attitudes), metal (including welding and sheet metal), further mold-making and casting (in clay, wax and plaster), and other materials and processes.

Satisfies a Major Studio Requirement or Studio Elective.

SC100.2 ***FALL ONLY***

Sculpture II & III: Exotic Structures

3 UNITS

Prerequisite: Intermediate Sculpture course

Invention resides at the cusp between discovery and creation. This hands-on studio course will examine how exotic structural systems can be integrated into three-dimensional work of great originality and inventiveness. Developing a vocabulary of structural systems and concepts, students will be encouraged to work on experimental projects in a variety of materials, scales, technical complexity, and pragmatic solutions. The semester will begin with an overview of the forces which impact objects in space and a study of innovators whose work embraces sculpture, architecture, and engineering--from Joseph Paxton's prefabrication techniques developed for the Crystal Palace to Chuck Hoberman's kinetic, expanding sculptures and will include the work of Buckminster Fuller, Charles Eames, Frei Otto, and others. Much of the work we will examine this semester has been influenced by an intuitive impulse toward biomorphic form, and our course will be set toward this conflation of nature and technology. The semester will be divided into group seminar sessions and critiques, alternating with individual tutorial time.

Satisfies a Major Studio Requirement or Studio Elective.

SC110 ***SPRING ONLY***

Interdisciplinary Sculpture: The Large Glass

3 UNITS

Prerequisite: Junior standing or instructor permission

The course is initially an exploration of the Genesis of Marcel Duchamps' The Bride Stripped Bare by Her Bachelors, Even (The Large Glass) with the intention that artists from various disciplines could use this Genesis at its most elemental level to formulate their own Large Glass during the rest of the course. The objective is not to imitate Duchamps' product. Rather, the objective will be for each artist to arrive at their own comprehensive equation of the components of their reality, through the understanding of how the Glass came to be and the many ways it functions. This will entail readings, several areas of developmental planning, the execution of a piece and a written overview of the whole process. All majors welcome. Let's play some notes we've never heard before based on this old standard, in pursuit of a new standard.

Satisfies a Major Studio Requirement or Studio Elective.

SC125 ***SPRING ONLY***

Materials & Methods: Welding with Your Future in Mind

3 UNITS

Prerequisite: Sculpture Majors or instructor permission

Ideas + Materials (Machinery, etc.) = Results
Use and instruction of: Tig (aluminum, steel, and stainless welding); Mig (steel welding); Plasma cutting (aluminum and steel); Oxy-acetylene (cutting, welding and brazing). Introduction to lathe work, horizontal mill, and drill press. Safety guidelines will be covered in shop and with regards to personal health. The goal of the class is to raise the potential of the artist through fabrication. Because this class meets only 3 hours per week, significant work outside of class is required.

Satisfies a Major Studio Requirement or Studio Elective.

SC140 ***SPRING ONLY***

History of Sculpture

3 UNITS

This course covers the significance of artmaking (with concentration on sculpture) in various cultures throughout history, with emphasis on the period from the Renaissance through the 20th century. Because art history can be a tool for making art in the studio, SC140 will help students develop a solid historical context that they can use as a resource for their own artmaking.

Satisfies an Art History Elective and is required for the Sculpture Major.

SC198 ***FALL & SPRING***

Directed Study

1-6 UNITS

See Interdisciplinary, page 25.

SC199 ***FALL & SPRING***

Independent Study

12 STUDIO UNITS

See Interdisciplinary, page 25.

SCULPTURE/CERAMIC SCULPTURE

Janis Crystal Lipzin, Undergraduate Studio Program Director; Bill Grubaugh, Technical Supervisor

CE1 ***FALL & SPRING***

Ceramic Sculpture I

3 UNITS

Techniques in clay with a sculptural emphasis; instruction in hand-building, mold-making, wheel work, glazing, underglazing, china painting, and a variety of finishing techniques, including unfired methods. Ceramic history, concepts, and methods are surveyed through frequent slide presentations.

Satisfies a Major Studio Requirement or Studio Elective.

CE10 ***SPRING ONLY***

Ceramic Sculpture I & II: Containment

3 UNITS

This is a beginning and intermediate sculpture/ ceramics class that investigates structures of containment and their relationship to what is contained. The exploration of these ideas forms the basis for learning about construction methods and basic formal, sculptural and conceptual

concepts. This class will be work- and critique-intensive with equal emphasis on technique, aesthetic and conceptual practice.

Satisfies a Major Studio Requirement or Studio Elective.

CE10.1 ***FALL ONLY***

Ceramic Sculpture I & II: A Focus on Glazes--Painting & Ceramic Sculpture

3 UNITS

This intermediate course will bring together aspects of drawing, painting and sculpture that are peculiar to ceramics. We will experiment with various conventional and non-conventional ceramic materials to develop form with painting and drawing. We will explore how information can be gathered, ideas developed, and decisions made.

Satisfies a Major Studio Requirement or Studio Elective.

CE10.2 ***FALL ONLY***

Ceramic Sculpture I & II: Glaze Calculation

3 UNITS

More intensive investigation of methods, concepts and materials related to clay as a sculptural medium, with emphasis on alternatives to conventional ceramic thinking. Students are expected to have completed work to present for discussion. Independent personal development and experimentation are encouraged.

Satisfies a Major Studio Requirement or Studio Elective.

CE100 ***SPRING ONLY***

Ceramic Sculpture II: Advanced Glaze

3 UNITS

Prerequisite: Ceramic Sculpture I or equivalent

In this class we will explore where raw materials come from and what they do in glazes. We will also formulate glazes and frits from raw materials and explore their uses on sculpture. A variety of glazes will be covered including: terra sigilata, Egyptian paste, majolica, low tire and mid-range. We will take several field trips to museums, and galleries.

Satisfies a Major Studio Requirement or Studio Elective.

CE130 ***FALL & SPRING***

Undergraduate Tutorial

3 UNITS

Prerequisite: Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically planned for individual guidance and advice on projects and may concern all phases of student work in order to help achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor.

Satisfies a Major Studio Requirement or Studio Elective.

CE198 ***FALL & SPRING***

Directed Study

1-6 UNITS

See Interdisciplinary, page 25.

CE199 ***FALL & SPRING***

Independent Study

12 STUDIO UNITS

See Interdisciplinary, page 25.

GRADUATE PROGRAM

MFA COURSE REQUIREMENTS

FIRST SEMESTER

Graduate Critique seminar (in your area--F, NG, PH, PR or PS200).....6 units
Graduate Tutorial (in or out of your area--F, NG, PH, PR or PS230).....3 units
Art History, Theory and Criticism (AH240 or AH241).....3 units
Interdisciplinary Seminar (IN200).....3 units

SECOND SEMESTER

Graduate Critique Seminar (in or out of your area--F, NG, PH, PR or PS200).....6 units
Graduate Tutorial (in or out of your area depending on above--F, NG, PH, PR or PS230).....3 units
Art History, Theory and Criticism (AH240 or AH241).....3 units
Graduate Elective*.....3 units
Intermediate Review (F, NG, PH, PR or PS292).....0 units

THIRD SEMESTER

Graduate Critique Seminar (in or out of your area--F, NG, PH, PR or PS200).....6 units
Graduate Tutorial (in or out of your area depending on above--F, NG, PH, PR or PS230).....3 units
Art History, Theory and Criticism (AH100+).....3 units
TA Program (in your area--F, NG, PH, PR or PS297).....3 units

FOURTH SEMESTER

Graduate Critique Seminar (in or out of your area--F, NG, PH, PR or PS200).....6 units
Graduate Tutorial (in or out of your area, depending on above--F, NG, PH, PR or PS230).....3 units
Internship/TA Program (F, NG, PH, PR or PS297 or IN296).....3 units
General Elective*.....3 units
Final Review (F, NG, PH, PR or PS294).....0 units
MFA Exhibition and Catalog (IN301).....0 units

Total.....60 units

IN301 (MFA Exhibition): Graduate students must register for the MFA Exhibition in their final semester. Students who complete their degree requirements in the Fall must enroll in the Spring MFA Exhibition for 0 units. There is no fee attached to this enrollment. No credits are awarded, but participation is required for the degree.

*General Electives include: interdisciplinary seminars; tutorials; seminars in contemporary art history, theory and criticism; additional internships/teaching assistantships; the history of the student's studio discipline (if such a course has not been completed as an undergraduate); and selected advanced undergraduate studio courses. All students must fulfill the BFA art history requirement in the major prior to or concurrent with their enrollment in the MFA program, and demonstrate knowledge of Western art history. No student will be allowed to complete the MFA program without fulfillment of these undergraduate requirements.

POST-BACCALAUREATE COURSE REQUIREMENTS

FIRST SEMESTER

Post-Baccalaureate Seminar (PB200).....3 units
Tutorial (graduate--F, NG, PH, PR, or PS230).....3 units
Art History (undergraduate or graduate--AH100+).....3 units
Undergraduate electives.....6 units

SECOND SEMESTER

Post-Baccalaureate Seminar (PB200).....3 units
Tutorial (graduate--see above).....3 units
Art History (undergraduate or graduate--AH100+).....3 units
Undergraduate electives.....6 units

Total.....30 units

GRADUATE PROGRAM

Pegan Brooke, Graduate Program Director; Marlo Sass, PS Department Manager

POST-BACCALAUREATE PROGRAM

PB200.1 ***FALL & SPRING***

Post-Baccalaureate Seminar

3 UNITS

All first-semester Post-Baccalaureate students will enroll in section 1 of the Post-Baccalaureate Seminar. The seminar will focus on critiques of student work from all disciplines represented in the Post-Baccalaureate program and may include readings and discussions of other related topics. Ideas, rather than materials, will be stressed. FIRST CLASS MEETS AT 731 MARKET STREET.

PB200.2 ***FALL & SPRING***

Post-Baccalaureate Seminar

3 UNITS

All second-semester Post-Baccalaureate students will enroll in section 2 of the Post-Baccalaureate Seminar. The seminar will focus on critiques of student work from all disciplines represented in the Post-Baccalaureate program and may include readings and discussions of other related topics. Ideas, rather than materials, will be stressed. FIRST CLASS MEETS AT 731 MARKET STREET.

ART HISTORY, THEORY & CRITICISM

AH240A ***FALL ONLY***

Art since 1960

3 UNITS

Intensive discussion of the major issues, movements and individuals in European and American art after 1960, including guest lectures by visiting artists and critics. We will focus on the legacies of Abstract Expressionism, Pop Art, Minimalism, Arte Povera and of such salient figures as Joseph Beuys, Eva Hesse, and Robert Smithson.

Satisfies the MFA First Year AH Requirement or AH Elective.

AH241C ***FALL ONLY***

Graduate Seminar in Art History, Theory, and Criticism: Images and Theories of the Avant Garde

3 UNITS

A study of major experimental artists and the theoretical discussions around them, including those of the notion of an experimental life (Whitman, Nietzsche), the idea of the avant-garde and its "death" and more recent attempt to formulate the experimental ideal. Artists under discussion include: Marcel Duchamp, Gertrude Stein, John Cage, Paul Celan, Robert Rauschenberg, Carolee Schneemann, and others.

Satisfies an MFA AH Elective.

AH241C ***SPRING ONLY***

Graduate Seminar in Art History, Theory, & Criticism: The Uses of History

3 UNITS

Of what uses are history and historical thinking to the contemporary artist? This seminar will examine case studies in 19th-century art and critical writing on art in order to understand the role an awareness of the past plays in the formation of artistic identity. Weekly readings and journal assignments will encourage students to imagine the possible contours of a poetics of history and art history for artists. A final project will allow students to explore in greater depth an issue or artist raised in the course of class discussions.

Satisfies an MFA AH Elective.

AH241D ***SPRING ONLY***

Writing Art Criticism: Critical Method/Critical Practice

3 UNITS

Prerequisite: First-year MFA AH Requirement (by previous or concurrent enrollment)

In our current period of artistic pluralism, the theory, language and practice of art criticism is often misunderstood and frequently misused. This course will seek to demystify this situation by focusing on art criticism as both the confirmation and questioning of an evolving set of broad cultural values pertaining to the visual arts. Students will be encouraged to formulate their own critical "voice" in a process that defines art

criticism as "an argument for or against the significance of an artwork or group of artworks."

Satisfies an MFA AH Elective.

AH241E ***SPRING ONLY***

Critical Theory: Image, Identity, Difference

3 UNITS

This seminar will examine the agency of images in the construction of identities--racial, ethnic, gender, sexual and so on--in contemporary Western culture. The seminar will begin with a retrospective look at a particular history of the cultural studies debate around notions of identity. The two terms "image" and "identity" will then be re-examined in he light of poststructuralist and psychoanalytic theories that problematize the very category of "identity." We will conclude with a discussion of writings which address issues of identification and visual culture in specific contexts. The seminar will introduce students to fundamental concepts in poststructuralist and psychoanalytic theories.

Satisfies MFA First Year AH Requirement or AH Elective.

AH241M ***FALL ONLY***

History & Issues of Painting

3 UNITS

Prerequisite: AH40A and AH40B

An intensive discussion of painting culture from pre-history to the present, this course will track various types of painting across continents and timelines, as well as the issues--perennial and topical--involved in making and looking at paintings now. Topics include: early forms of imagemaking; icons and genres; perspective as world view and/or cosmology; photography and the Death of Painting; Modernism & after; and investigations of such terms as light, scale, surface and sensation. Students are required to participate in class discussions, to keep up with required readings, and to write two essays: the first, a 1,000-word research paper on an individual painter; and the second, a 1,500-word essay on a particular term ("sensation," for example) and its pertinence to the art of painting.

Satisfies the MFA First Year AH Requirement or AH Elective.

INTERDISCIPLINARY

IN200.1 ***FALL***

Graduate Interdisciplinary Seminar: Contemporary Issues--The Minimalist Thread (Formalism to Poetics)

3 UNITS

This course will examine variations and linkages of the use of formal aesthetics, extracted from architecture, cultivated and developed in minimalism, and applied to contemporary work. Through readings, slides, where possible the viewing of actual work and visiting artists or writers, these issues will be examined. We will focus initally on the work of such artists as Richard Long, Rachel Whiteread, Wolfgang Laib, Lothar Baumgarten and Gerhard Richter from Europe and Peter Halley, Charles Ray, Barbara Kreuger and Roni Horn from North America, who use minimalist language in a contemporary context in their work. This thread also will be traced through the work of these and numerous other artists and discourses through primarily experiential, non-intellectual means in the pursuit of an understanding of "presence" and the poetic possibilities of this concept. Approximately half of the semester will be devoted to critique or student work in this context.

IN200.1 ***SPRING***

Graduate Interdisciplinary Seminar: The Social Aspects of Constructed Space

3 UNITS

At the time of this writing, March 1996, the content and structure of this seminar are just beginning to emerge so you will understand if they have been adjusted once the class meets in spring 1997.

I am interested in having a small group of students engage in a research project that attempts to analyze, in some detail, the social aspects of constructed space. The inspirations for this course are my own work and two difficult texts that I've been reading (off and on) over the past several years. One is Henri Lefebvre's *The Production of Space* and the other is Frederic Jameson's *Postmodernism or the Cultural Logic of Late Capitalism.* You will be expected to read sections from these and other books and be prepared to discuss their contents in class as best you can. But this is not just a seminar in theory. More importantly, it's a seminar in practice and asks the question, "How can we as artists be engaged by, and with, the culture we inhabit without being reduced to boring polemicists?" In addition to readings and discussions, our conversations will be augmented by film and video showings,

guests, and numerous field trips, hopefully culminating in one to Las Vegas, the Capital of Abstract Space.

IN200.2 ***FALL & SPRING***

Graduate Interdisciplinary Seminar: TBA

3 UNITS

The seminar will include readings and discussions surrounding a specific topic and may include critiques of student work and other activities and ideas.

IN200.3 ***FALL***

Graduate Interdisciplinary Seminar: Told in Other Forms

3 UNITS

This seminar will explore nonliterary traditions of narration in performance, film, visual art, and intermedia. In addition to surveying the history of narration and the oral tradition, we will examine the impact of electronic and media culture on contemporary narrative practices. We will focus thematically on several aspects of narration: narrative sources drawn from visual traditions in popular culture, idiomatic ways of telling--expressions and conventions present in various oral cultures; and narration based on recollection and memory (both visual and oral). We will view and listen to work from a range of artists and read essays by critical thinkers in developing a basis for discussing these issues; tracing the absence of narration in modernity and its emergence in post-modern practices. Each student will explore narrative structures in a range of media, developing a final project for the class. The class will encourage students to avail themselves of sources outside their specific discipline.

IN200.3 ***SPRING***

Graduate Interdisciplinary Seminar: Aesthetics Between Art & Philosophy

3 UNITS

This seminar will center around reading and discussion of the major works in philosophical aesthetics of the 20th century, and linking those works to particular works of art. After a brief orientation to the questions posed by Kant's account of aesthetic judgment and Hegel's claim that art has come to an end, we will examine works such as Heidegger's "The Origin of the Work of Art," Tanizaki's *In Praise of Shadows*, Merleau-Ponty's "Eye and Mind," and Derrida's *The Truth in Painting*, both in relation to the works by Wagner, Cezanne, Van Gogh, Rilke, and other contemporaneous artists, and in relation to contemporary artists chosen by students. Lectures will provide philosophical and historical background, with students contributing brief presentations on individual artists.

IN200.4 ***FALL***

Graduate Interdisciplinary Seminar: Making Our Own Museum

3 UNITS

In this class, we will examine the relationship artists have both to collecting and curating--in particular, as art-making practices--and to museums, as repositories of collections of all kinds. Other topics of discussion will include museums invented by artists, as well as those critiqued by artists, and the (social, political, artistic) meaning of various strategies of display--in and out of an institutional setting. We will look at the history of the museum: its development as an amusement for the wealthy through its evolution into a public institution. This class combines readings and discussion with critique of class member's work, framed in the context of the subjects being reviewed.

IN200.5 ***FALL***

Graduate Interdisciplinary Seminar: Spectator and Space

3 UNITS

This course will examine positions of the spectator in the visual arts--both time based and static--and how those have been challenged and redefined in recent years. Both artistic and critical materials will be presented and discussed, and each will be contextualized historically and within contemporary frameworks. Students will be expected to make at least one class presentation based on a source they select (either art, artist or text), attend outside-class events (exhibits, screenings or lectures) and write/create one piece of their own which reflects and comments on aspects of the material discussed in class.

IN296 ***FALL & SPRING***

Graduate Internship

3 UNITS

Internships on or off campus are available to graduate students as an alternative to one teaching assistantship. Both internships and teaching assistantships carry 3 semester units of credit. Graduate students may elect to do one Internship and one TA, OR two TA's. Only one selection may be done in a given semester, and no

more than two selections will receive compensation.

Graduate interns are expected to work a minimum of 90 hours on site (an average of 6 hours per week) per semester. Internships may be paid or unpaid by the sponsor. The intern's on-site supervisor will evaluate his or her performance at the end of the semester. The intern will also submit written, visual, and/or other documentation of the internship experience at the semester's end. Students also meet as a class for a minimum of six hours and have required phone contact appointments with the faculty advisor for internships throughout the semester.

Students who are eligible for a graduate internship or teaching assistantship will receive an application from the Registrar's Office a few weeks before early registration for the semester of their eligibility. Students who wish to do an internship must set up an appointment with the Internship Coordinator in the Student Services Office, who will help them arrange an appropriate internship. Although a list of possible internships is available in the Student Services Office, students are encouraged to propose their own internships. Possibilities include working with off-campus organizations, businesses, or individuals, as a teacher, artist-in-residence, apprentice, or administrative assistant. The Graduate Director, Pegan Brooke, has final approval on all internships.

All interns must enroll in IN296, Graduate Internship. Students in the course will meet with the faculty advisor for internships at least twice each semester. If applicable, the advisor will also visit the intern's work site. The faculty advisor will be responsible for assigning the final grade (Pass or Fail) for the internship, in consultation with the on-site supervisor.

Questions concerning the internship program may be addressed to the Internship Coordinator in the Student Services Office: 749-4525 or Kim Anno, Faculty Internship Coordinator, ext. 820.

IN297 ***FALL & SPRING***

Graduate Teaching Assistantships

3 UNITS

The Teaching Assistant Program (#297) involves working under the supervision of a faculty member in such duties related to teaching a class as the faculty member may assign. The TA is responsible for 6-9 hours per week or work throughout the 15-week semester. Duties may include class set-up, grading papers, preparing and distributing teaching aids, research and participation in the class. The students must meet at least 6 hours during the semester with the faculty member to discuss and evaluate the assistantship. The student should meet with the faculty member before registering to understand the responsibilities specific to the class. For further specifics about the Teaching Assistant Program, please consult the Graduate Program Director.

Assistantships are a required and integral part of the MFA program. They are usually done in the 3rd and 4th semesters of the program. Graduate students may elect to do one internship and one assistantship, OR two assistantships. Only one selection may be done in a given semester, and no more than two selections will receive compensation.

Students are responsible for finding an undergraduate class in which to assist and must get the approval of both the faculty member and the Graduate Director on an application form available outside the Registrar's Office.

IN301 ***SPRING ONLY***

MFA Exhibition

0 UNITS

Each graduating MFA student is required to participate in the thesis exhibition by contributing time to a specific task, such as planning, installation, publicity/publication, public events, or staffing the information desk. Attendance is required at both the class meetings and for the tasks at the exhibition.

FILMMAKING

F200 ***FALL***

Graduate Critique Seminar

6 UNITS

This seminar will be organized around the critique of student work and the ideas/films brought by the instructor to the class. The focus will be dual: both thematic and aesthetic. A central concern will be the intersection of form and content in expressing a personal vision: how aesthetic qualities and thematic issues can both inform each other while challenging and pushing the boundaries of each. Thematically, one focus will be the construction/representation of gender, the expression of sexuality, and family/cultural imperatives as material for the personal/experimental filmmaker. This class also includes a required series of lectures on Fridays from 4:15pm-7:00pm in the SFAI Lecture Hall.

F200 ***SPRING***

Graduate Critique Seminar

6 UNITS

The Filmmaking Program offers a graduate studio critique seminar which emphasizes group discussion and critique of students' work. This class also includes a required series of lectures on Fridays from 4:15pm-7:00pm in the SFAI Lecture Hall.

F230 ***FALL & SPRING***

Graduate Tutorial

3 UNITS

Graduate advising is organized on a tutorial basis. The classic tutorial relationship is specifically planned for individual guidance and advice on projects in order to help achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

F292 ***FALL & SPRING***

Graduate Intermediate Review

0 UNITS

Students are required to register for Intermediate Review (F292) and to present work for an intermediate review at the end of the second semester in the program. Students who fail Intermediate Review will be placed on academic probation and will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the program.

F294 ***FALL & SPRING***

Graduate Final Review

0 UNITS

Students are required to register for Final Review at the beginning of their final semester in the MFA program. Students may attempt their final review twice (near the end of the fourth, fifth, or sixth semester in the program). Students who do not pass the Final Review before the end of their sixth semester in the program will not receive the MFA degree.

F297 ***FALL & SPRING***

Graduate Teaching Assistantship

3 UNITS

See IN297 for general provisions for teaching assistantships.

NEW GENRES

NG200 ***FALL & SPRING***

Graduate Critique Seminar

6 UNITS

The NG program offers a graduate studio critique seminar which emphasizes the group discussion and critique of students' work. Graduate students from all departments may enroll in this course. This class also includes a required series of lectures on Fridays from 4:15pm-7:00pm in the SFAI Lecture Hall.

NG230 ***FALL & SPRING***

Graduate Tutorial

3 UNITS

Graduate advising is organized on a tutorial basis. The classic tutorial relationship is specifically planned for individual guidance and advice on projects in order to help achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

NG292 ***FALL & SPRING***

Graduate Intermediate Review

0 UNITS

Students are required to register for Intermediate Review (NG292) and to present work for an intermediate review at the end of the second semester in the program. Students who fail Intermediate Review will be placed on academic probation and will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the program.

NG294 ***FALL & SPRING***

Graduate Final Review

0 UNITS

Students are required to register for Final Review at the beginning of their final semester in the MFA

program. Students may attempt their Final Review two times (near the end of their fourth, fifth, or sixth semester in the program). Students who do not pass their Final Review before the end of their sixth semester in the program will not receive the MFA degree.

NG297 ***FALL & SPRING***

Graduate Teaching Assistantship

3 UNITS

See IN297 for general provisions for teaching assistantships.

PHOTOGRAPHY

PH200 ***FALL & SPRING***

Graduate Critique Seminar

6 UNITS

The Photography Program offers graduate studio critique seminars which emphasize the group discussion and critique of students' work in progress. **In the fall semester, students must also enroll in IN200.2, IN200.3, or must attend the Friday Lecture Series (4:15-7:00pm in the Lecture Hall). In the spring semester, students must also enroll in IN200.3 or must attend the Friday Lecture Series (4:15-7:00 pm in the Lecture Hall).**

Graduate students from all departments may enroll in section 1 in spring semester by portfolio/ interview approval by the instructor at the first class or before.

PH230 ***FALL & SPRING***

Graduate Tutorial

3 UNITS

Graduate advising is organized on a tutorial basis. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of student work in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

PH292 ***FALL & SPRING***

Graduate Intermediate Review

0 UNITS

Students are required to register for Intermediate Review and present work for an intermediate review at the end of the second semester in the program. Students who fail Intermediate Review will be placed on academic probation and will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the program.

PH294 ***FALL & SPRING***

Graduate Final Review

0 UNITS

Students are required to register for Final Review at the beginning of their final semester in the MFA program. Students may attempt their Final Review two times (near the end of their fourth, fifth, or sixth semesters in the program). Students who do not pass their Final Review before the end of their sixth semester in the program will not receive the MFA degree.

PH297 ***FALL & SPRING***

Graduate Teaching Assistantship

3 UNITS

See IN297 for general provisions for teaching assistantships.

PRINTMAKING

PR200 ***FALL & SPRING***

Graduate Critique Seminar

6 UNITS

The Printmaking Program offers a graduate studio critique seminar which emphasizes the group discussion and critique of students' work. This class also includes a required series of lectures on Fridays from 4:15pm-7:00pm in the SFAI Lecture Hall.

PR230 ***FALL & SPRING***

Graduate Tutorial

3 UNITS

Graduate advising is organized on a tutorial basis. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of

student work in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

PR292 ***FALL & SPRING***

Graduate Intermediate Review

0 UNITS

Students are required to register for Intermediate Review and to present work for an intermediate review at the end of the first through third semesters in the program. Students who fail Intermediate Review will be placed on academic probation and will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the program.

PR294 ***FALL & SPRING***

Graduate Final Review

0 UNITS

Students are required to register for Final Review at the beginning of their final semester in the MFA program. Students may attempt their Final Review twice (near the end of the fourth, fifth, or sixth semesters in the program). Students who do not pass their Final Review before the end of their sixth semester in the program will not receive the MFA degree.

PR297 ***FALL & SPRING***

Graduate Teaching Assistantship

3 UNITS

See IN297 for general description of teaching assistantships.

PAINTING/SCULPTURE

PS200 ***FALL AND SPRING***

Graduate Critique Seminar

6 UNITS

The Painting Program, in conjunction with the Sculpture/Ceramic Sculpture Program, offers graduate studio critique seminars which emphasize the group discussion and critique of students' work and other related topics. Graduate students from all departments may enroll in this course. **This class also includes a required series of lectures on Fridays from 4:15pm-7:00pm in the SFAI Lecture Hall.**

PS230 ***FALL & SPRING***

Graduate Tutorials

3 UNITS

Graduate advising is organized on a tutorial basis. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of student work in order to help achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester. The instructor of section 1 (in both semesters) welcomes students working in any media.

PS292 ***FALL & SPRING***

Graduate Intermediate Review

0 UNITS

Students are required to register for Intermediate Review (PS292) and to present work for an intermediate review at the end of the second semester in the program. The review will be a 30-minute critique of the student's work by a committee of 4-6 faculty members. Students who fail Intermediate Review will be placed on academic probation and will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the Program.

PS294 ***FALL & SPRING***

Graduate Final Review

0 UNITS

Students are required to register for Final Review at the beginning of their final semester in the MFA program. Students may attempt their final review twice (near the end of the fourth, fifth or sixth semester in the program). Students who do not pass the final review before the end of their sixth semester in the program will not receive the MFA degree.

PS297 ***FALL & SPRING***

Graduate Teaching Assistantship

3 UNITS

See IN297 for general provisions for teaching assistantships.

NOTES

FALL 1996 SCHEDULE OF CLASSES

ART HISTORY, THEORY & CRITICISM - FALL 1996

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Ar t History Survey A	AH40A	WF	1:00-2:30pm	LH	Novakov
Worlds in Collision I	AH 131E	W I	9:00-11:45am	CR	Villa
Issues in Contemp Art: Lecture	AH140CL	M	4:15pm-5:45pm	LH	Crumpler/ Novakov
Issues in Contemp Art: Seminar	AH140C.1	M	5:45-7:00pm	CR	Crumpler
	AH140C.2	M	5:45-7:00pm	LH	Novakov
History & Issues of Painting	AH141M	T II	1:00-3:45pm	LH	Berkson
Tpcs in Art Hist: Made in Calif	AH144	M I	9:00-11:45am	CR	Butterfield
Arts of Asia: India & Islam	AH151	TH II	1:00-3:45pm	LH	Martin
Directed Study	AH198				
Independent Study	AH199				

DIGITAL MEDIA - FALL 1996

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Digital Media I	DM1.1	TTH I	9:00-11:45am	CDM	Klein
	DM1.2	TTH II	1:00-3:45pm	CDM	Klein
	DM1.3	MW III	4:15-7:00pm	CDM	Torinus
	DM1.4	MW IV	7:30-10:15pm	CDM	TBA
Digital Media II: Text, 3D & Illus	DM10.1	W III	9-11:45/1-3:45	CDM	Van Proyen
	DM10.2	TTH III	4:15-7:00pm	CDM	Wight
Painting, Drawing & Installation	DM50C	M III	9-11:45/1-3:45	CDM	Roloff
Interactivity in Time-Based Media	DM100E	TTH IV	7:30-10:15pm	CDM	Wight
More Digital Wetlands on Internet	DM101C	F III	9-11:45/1-3:45	CDM	Grace
Directed Study	DM198				
Independent Study	DM199				

FILMMAKING - FALL 1996

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Film I: Moving Image Workshop	F1.1	MW I	9:00-11:45am	26	Jordan
	F1.2	TTH I	9:00-11:45am	26/8	Tsiongas
	F1.3	MW II	1:00-3:45pm	8	Skoller
Specialized Technical Workshops	F Tech	W III	4:15-7:00pm	26	Rosenstock
Alternative Film	F100B	TTH III	4:15-7:00pm	8	Wong
Motion Graphics I	F100C	MW II	1:00-3:45pm	26	Jordan
AC/DC Psychotronic Teleplays	F100D	F III	9-11:45/1-3:45	8	Kuchar
Sound I: Sound Design Seminar	F100E	MW IV	7:30-10:15pm	8/26	Ramsing/ Fontana
Undergraduate Tutorial	F130.1	F III	4:15-7:00pm	8	Kuchar
	F130.2	T II	1:00-3:45pm	26	Gehr
Hist of Film I: Politics of Ecstasy	F140A	TH II	1:00-3:45pm	26	Gehr
History of Film II: Women in Film	F140B	M III	4:15-7:00pm	26	Pryce
Film/Video/Slide Installation	F150	TTH II	1:00-3:45pm	8	Wong
Advanced Film	F150C	MW IV	7:30-10:15pm	26/8	Skoller
Directed Study	F198				
Independent Study	F199				

FALL 1996 SCHEDULE OF CLASSES

INTERDISCIPLINARY - FALL 1996

Course Title	Crse Code	Day/Period	Time	Room	Instructor
First Year Interdisciplinary Core	IN1.1	TTH II	1:00-3:45pm	14	Berger
	IN1.2	TTH III	4:15-7:00pm	14	Berger
Lost & Found Department	IN50	T II/III	1-3:45/4:15-7	CR	Jordan
Art/Healing & the Community I	IN60A	T III	4:15-7:00pm	LH	Samuels
Artist-Teacher I: Theory & Practice	IN170A	M II	1:00pm-3:45pm	CR	Stringer
Senior Review Seminar	IN190.1	T III	4:15-7:00pm	20B	Klein
	IN190.2	W II	1:00-3:45pm	10	Kos
AICAD New York Studio	IN192				
Undergraduate Internship	IN196	TBA	TBA	TBA	Anno
Directed Study	IN198				
Independent Study	IN199				

LETTERS & SCIENCE - FALL 1996

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Engl Comp A: Words & Images	LS1A.1	T I	9:00-11:45am	20B	Cinnater
Engl Comp A: Language & Reality	LS1A.2	TH II	1:00-3:45pm	CR	Beames
Engl Comp A: Pers Voice--Prose	LS1A.3	TTH	1:00-2:30pm	101	Papanikolas
Engl Comp A: Seminar in Writing	LS1A.4	W II	1:00-3:45pm	20B	Morrison
Engl Comp B: Autobiog	LS1B	F I	9:00-11:45am	101	Cinnater
Mediterranean Civ: Lecture	LS10AL	T	9:00-10:30am	LH	Mondini/ Levitin/ Papanikolas
Mediterranean Civ: Seminar	LS10A.1	T	10:30am-12:00pm	LH	Levitin
	LS10A.2	T	10:30am-12:00pm	101	Papanikolas
	LS10A.3	T	10:30am-12:00pm	CR	Mondini
	LS10A.4	TH	10:30am-12:00pm	CR	Levitin
Creative Writing I	LS21	W II	1:00-3:45pm	101	Bellamy
Meth of Modernism: Lecture	LS100AL	F	9:00am-10:30am	LH	Mondini/ Levitin/Lang
Meth of Modernism: Seminar	LS100A.1	F	10:30am-12:00pm	LH	Levitin
	LS100A.2	F	10:30am-12:00pm	20B	Lang
	LS100A.3	F	10:30am-12:00pm	CR	Mondini
	LS100A.4	F	1:00pm-2:30pm	20B	Levitin
	LS100A.5	F	1:00pm-2:30pm	20A	Lang
	LS100A.6	F	1:00pm-2:30pm	CR	Mondini
	LS100A.7	F	2:30-4:00pm	CR	Levitin
Professional Writing for Artists	LS120B	W III	4:15-7:00pm	101	Morrison
Labyrinths	LS120C	T III	4:15-7:00pm	101	Acker
Adv Creative Writing B: Theater	LS120D	W III	4:15-7:00pm	20A	Scalapino
English for Fine Arts	LS122	TH I	9:00-11:45am	20B	Beames/ Cinnater
Topics in Contemporary Science	LS140G	W III	4:15-7:00pm	LH	Manson
Undergraduate Tutorial	LS180	T II	1:00-3:45pm	PSR	Levitin
Directed Study	LS198				
Independent Study	LS199				

FALL 1996 SCHEDULE OF CLASSES

NEW GENRES - FALL 1996

Course Title	Crse Code	Day/Period		Time	Room	Instructor
New Genres I	NG1.1	MW	I	9:00-11:45am	10/9	Hall
	NG1.2	TTH	II	1:00-3:45pm	9	Grace
	NG1.3	MW	III	4:15-7:00pm	9/10	Joanou
Pulp Video I--Form as Content	NG100C	MW	II	1:00-3:45pm	10/9	Hall
Vstg Artists: Excess & Non-Fiction	NG101	MW	IV	7:30-10:15pm	10	Handelman/ Finley
New Genres II: Site as Subject	NG102	TTH	I	9:00-11:45am	10	Wong
Undergraduate Tutorial	NG130	W	I	9:00-11:45am	10	Kos
History of New Genres I	NG140	M	II	1:00-3:45pm	LH	Lewallen/TBA
Installation	NG160	T	II/III	1-3:45/4:15-7	10	Kos
Text as Performance	NG171D	W	III	4:15-7:00pm	20B	Acker
Directed Study	NG198					
Independent Study	NG199					

PAINTING/DRAWING - FALL 1996

Course Title	Crse Code	Day/Period		Time	Room	Instructor
Painting I	PA2.1	MW	II	1:00-3:45pm	117	Villa
	PA2.2	TTH	IV	7:30-10:15pm	116	Berry
Drawing I & II	PA10.1	MW	III	4:15-7:00pm	14	Le Claire
	PA10.2	TTH	II	1:00-3:45pm	13	McGaw
	PA10.3	MW	II	1:00-3:45pm	14	Royval
	PA10.4	MW	I	9:00-11:45am	14	Williams
	PA10.5	TTH	IV	7:30-10:15pm	13	Morgan
Painting I & II	PA20.1	MW	IV	7:30-10:15pm	114	Villa
	PA20.2	TTH	III	4:15-7:00pm	116	Arnitz
	PA20.3	TTH	II	1:00-3:45pm	117	Crumpler
	PA20.4	M	I/II	9-11:45/1-3:45	116	Tchakalian
Painting I & II: Figure Painting	PA20.5	TTH	III	4:15-7:00pm	117	Storer
Drawing II & III	PA100.1	F	I/II	9-11:45/1-3:45	13	Tchakalian
	PA100.2	MW	IV	7:30-10:15pm	13	Hall
Drawing II & III: Traveling Art Box	PA100.3	M	I/II	9-11:45/1-3:45	13	Klein
Drawing: Anatomy for Artists	PA110	TTH	I	9:00-11:45am	13	Reichman
Painting II & III	PA120.1	MW	II	1:00-3:45pm	115	Williams
	PA120.2	TTH	II	1:00-3:45pm	114	Morgan
	PA120.3	TTH	I	9:00-11:45am	115	McGaw
Painting II & III: Figure in Paint	PA120.4	F	I/II	9-11:45/1-3:45	117	Stanley
Ptg II & III: Drwg in Relation to Ptg	PA120.5	MW	II	1:00-3:45pm	114	Majdrakoff
Undergraduate Tutorial	PA130.1	F	II	1:00-3:45pm	PA	Brooke
	PA130.2	M	III	4:15-7:00pm	PA	Williams
	PA130.3	W	I	9:00-11:45am	PA	Tchakalian
	PA130.4	T	I	9:00-11:45am	PA	Crumpler
	PA130.5	T	II	1:00-3:45pm	PA	Klein
	PA130.6	TBA	TBA	TBA	PA	Anno
Undergraduate Studio Seminar	PA150.1	W	I	9:00-11:45am	13	Pijoan
	PA150.2	T	III	4:15-7:00pm	13	Morgan
Directed Study	PA198					
Independent Study	PA199					

FALL 1996 SCHEDULE OF CLASSES

PHOTOGRAPHY - FALL 1996

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Photography I	PH1.1	MW I	9:00-11:45am	20A/16	Jones
	PH1.2	TTH II	1:00-3:45pm	20A/16	Wessel
Materials and Methods	PH2	MW IV	7:30-10:15pm	20A	Fulton
Understanding Photography	PH50.1	TBA TBA	TBA	TBA	TBA
	PH50.2	TTH I	9:00-11:45am	16/20A	Wessel
Culture and Document	PH51	TTH II	1:00-3:45pm	16/20A	Louie
The View Camera	PH53	MW I	9:00-11:45am	16/20A	Kibbey
Color	PH54	TTH I	9:00-11:45am	20A/16	Louie
Non-Silver I	PH55A	T III	4:15-7:00pm	20A	Lantz
Technical Workshops	PH57	F II	1:00-3:45pm	16	
Tech Wkp-Assemblage/Books	PH57a		Sept. 6-Oct. 4		Kokin
Tech Workshop-Lighting	PH57b		Oct. 11-Nov. 8		Lieberman
Tech Workshop-Murals	PH57c		Nov .15-Dec. 13		Aziz
Photo in Cultural/Social Institutions	PH100A	MW II	1:00-3:45pm	PSR/16	Jones
Special Projects	PH100B	W I	9:00-11:45am	PSR	Wessel
Sacred and Profane I	PH100D	MW IV	7:30-10:15pm	16	Connor
Landscape: Nevada Plus...	PH100J	MW II	1:00-3:45pm	20A/CR	Fulton
Undergraduate Tutorial	PH130	M III	4:15-7:00pm	PSR	Fulton
Visiting Artist: Current Issues	PH131	F I	9:00-11:45am	16	Priola
History of Photography II	PH140B	TBA TBA	TBA	TBA	TBA
Undergraduate Studio Seminar	PH150	M III	4:15-7:00pm	16	Connor
Strategies of Presentation	PH180	MW II	1:00-3:45pm	16/20A	Connor
Directed Study	PH198				
Independent Study	PH199				

PRINTMAKING - FALL 1996

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Screen Printing I	PR1	MW TBA	TBA	TBA	TBA
Etching I	PR2	TTH III	4:15-7:00pm	2	Berry
Photo-Printmaking I	PR3	MW III	4:15-7:00pm	2, 4 & 5	Innis
Lithography I	PR4	MW I	9:00-11:45am	4 & 5	Kluge
Monotype/Monoprint	PR10	TTH II	1:00-3:45pm	4 & 5	Storer
Drawing for Print & Relief	PR12	MW III	4:15-7:00pm	13	Hall
Lithography II: Mylar/Plate & Stone	PR104	MW II	1:00-3:45pm	4 & 5	Kluge
Artists' Book-Advanced Work	PR106B	F I/II	9-11:45/1-3:45	4 & 5	Hobson/ Bradner/Dern
Directed Study	PR198				
Independent Study	PR199				

SCULPTURE - FALL 1996

Course Title	Crse Code	Day/Period	Time	Room	Instructor
Sculpture I	SC1	TTH IV	7:30-10:15pm	105	Berger
Sculp I & II: Play as Subv Strategy	SC10.1	MW III	4:15-7:00pm	105	Beldner
Sculpture I & II	SC10.2	TBA TBA	TBA	TBA	TBA
Sculpture II & III: Fabrication	SC100.1	W I/II	9-11:45/1-3:45	105	Roloff
Sculpture II & III: Exotic Structures	SC100.2	TBA TBA	TBA	TBA	Margrill/ Manson
Directed Study	SC198				
Independent Study	SC199				

FALL 1996 SCHEDULE OF CLASSES

SCULPTURE/CERAMIC SCULPTURE - FALL 1996

Course Title	Crse Code	Day/Period		Time	Room	Instructor
Ceramic Sculpture I	CE1	MW	IV	7:30-10:15pm	106	Rasmussen
Cer Sculp I&II: Focus on Glazes	CE10.1	TTH	I	9:00-11:45am	106	Daw
Cer Sculp I&II: Glaze Calculation	CE10.2	MW	II	1:00-3:45pm	106	Rasmussen
Undergraduate Tutorial	CE130	M	III	4:15-7:00pm	106	Rasmussen
Directed Study	CE198					
Independent Study	CE199					

GRADUATE COURSES - FALL 1996

POST-BACCALAUREATE - FALL 1996

Course Title	Crse Code	Day/Period		Time	Room	Instructor
Post-Baccalaureate Seminar	PB200.1	W	IV	7:30-10:15pm	731/CR	McCormack
	PB200.2	M	III	4:15-7:00pm	731/20B	Klein

GRADUATE ART HISTORY, THEORY & CRITICISM - FALL 1996

Course Title	Crse Code	Day/Period		Time	Room	Instructor
Art since 1960	AH240A	M	IV	7:30-10:15pm	LH	Van Proyen
Grad Sem: Avant Garde	AH241C	M	II	1:00-3:45pm	20B	Rapko
History & Issues of Painting	AH241M	T	II	1:00-3:45pm	LH	Berkson

GRADUATE INTERDISCIPLINARY - FALL 1996

Course Title	Crse Code	Day/Period		Time	Room	Instructor
Grad Inter Sem: Minimalist Thread	IN200.1	M	III	4:15-7:00pm	8	Roloff
Grad Interdis Sem: TBA	IN200.2	TH	III	4:15-7:00pm	CR	Louie
Grad Inter Sem: Told Other Forms	IN200.3	TH	III	4:15-7:00pm	16	Chamberlain
Grad Inter Sem: Making Museum	IN200.4	M	III	4:15-7:00pm	20A	Porges
Grad Inter Sem: Spectator & Space	IN200.5	F	II	1:00-3:45pm	26	Anker
Graduate Internship	IN296	TBA	TBA	TBA	TBA	Anno
Graduate Teaching Assistantship	IN297	TBA	TBA	TBA	TBA	Brooke

GRADUATE FILMMAKING - FALL 1996

Course Title	Crse Code	Day/Period		Time	Room	Instructor
Graduate Critique Seminar	F200	W	III	4:15-7:00pm	8	Wallin
(Friday Lecture Series)		F	III	4:15-7:00pm	LH	
Graduate Tutorial	F230.1	TH	I	9:00-11:45am	26	Anker
	F230.2	T	III	4:15-7:00pm	26	Gehr
Graduate Intermediate Review	F292	TBA	TBA	TBA		Brooke
Graduate Final Review	F294	TBA	TBA	TBA		Brooke
Graduate Teaching Assistantship	F297	TBA	TBA	TBA	TBA	Brooke

FALL 1996 SCHEDULE OF CLASSES

GRADUATE NEW GENRES - FALL 1996

Course Title	Crse Code	Day/Period		Time	Room	Instructor
Graduate Critique Seminar	NG200.1	TH	II	1:00-3:45pm	10	Kos
(Friday Lecture Series)		F	III	4:15-7:00pm	LH	
Graduate Critique Seminar	NG200.2	M	III	4:15-7:00pm	10	Hall
(Friday Lecture Series)		F	III	4:15-7:00pm	LH	
Graduate Tutorial	NG230.1	W	IV	7:30-10:15pm	9	Hall
	NG230.2	M	II	1:00-3:45pm	9	Joanou
Graduate Intermediate Review	NG292	TBA	TBA	TBA		Brooke
Graduate Final Review	NG294	TBA	TBA	TBA		Brooke
Graduate Teaching Assistantship	NG297	TBA	TBA	TBA		Brooke

GRADUATE PHOTOGRAPHY - FALL 1996

Course Title	Crse Code	Day/Period		Time	Room	Instructor
Graduate Critique Seminar	PH200.1	T	III	4:15-7:00pm	16	Louie
(See course description for additional requirement)						
Graduate Critique Seminar	PH200.2	W	III	4:15-7:00pm	16	Chamberlain
(See course description for additional requirement)						
Graduate Tutorial	PH230.1	W	II	1:00-3:45pm	PSR	Wessel
	PH230.2	W	III	4:15-7:00pm & by appointment	PSR	Connor
Graduate Intermediate Review	PH292	TBA	TBA	TBA		Brooke
Graduate Final Review	PH294	TBA	TBA	TBA		Brooke
Graduate Teaching Assistantship	PH297	TBA	TBA	TBA		Brooke

GRADUATE PRINTMAKING - FALL 1996

Course Title	Crse Code	Day/Period		Time	Room	Instructor
Graduate Critique Seminar	PR200	T	IV	7:30-10:15pm	CR	Kluge
(Friday Lecture Series)		F	III	4:15-7:00pm	LH	
Graduate Tutorial	PR230	TH	I	9:00-11:45am	Grad Room	Storer
Graduate Intermediate Review	PR292	TBA	TBA	TBA		Brooke
Graduate Final Review	PR294	TBA	TBA	TBA		Brooke
Graduate Teaching Assistantship	PR297	TBA	TBA	TBA		Brooke

GRADUATE PAINTING/SCULPTURE - FALL 1996

Course Title	Crse Code	Day/Period		Time	Room	Instructor
Graduate Critique Seminar	PS200.1	W	II	1:00-3:45pm	731	Tchakalian
(Friday Lecture Series)		F	III	4:15-7:00pm	LH	
Graduate Critique Seminar	PS200.2	T	IV	7:30-10:15pm	731	Klein
(Friday Lecture Series)		F	III	4:15-7:00pm	LH	
Graduate Critique Seminar	PS200.3	T	III	4:15-7:00pm	731	Nunn
(Friday Lecture Series)		F	III	4:15-7:00pm	LH	
Graduate Critique Seminar	PS200.4	W	III	4:15-7:00pm	731	McCormack
(Friday Lecture Series)		F	III	4:15-7:00pm	LH	
Graduate Tutorial	PS230.1	T	III	4:15-7:00pm	731	Brooke
	PS230.2	M	II	1:00-3:45pm	731	Pijoan
	PS230.3	TH	III	4:15-7:00pm	731	McGaw
	PS230.4	TH	III	4:15-7:00pm	10	Kos
	PS230.5	W	IV	7:30-10:15pm	731	Berger
	PS230.6	W	IV	7:30-10:15pm	731	Van Proyen
	PS230.7	TH	I	9:00-11:45am	731	Crumpler
Graduate Intermediate Review	PS292	TBA	TBA	TBA	TBA	Brooke
Graduate Final Review	PS294	TBA	TBA	TBA	TBA	Brooke
Graduate Teaching Assistantship	PS297	TBA	TBA	TBA	TBA	Brooke

SPRING 1997 SCHEDULE OF CLASSES

ART HISTORY, THEORY & CRITICISM - SPRING 1997

Course Title	Crse Code	Day/Period		Time	Room	Instructor
Art History Survey B	AH40B	WF		1:00-2:30pm	LH	Novakov
Worlds in Collision II	AH132E	W	I	9:00-11:45am	CR	Villa/Marshall
Salon of 1997	AH140D	M	III	4:15-7:00pm	LH	Berkson
Women Artists I	AH142	W	III	4:15-7:00pm	LH	Novakov
Avant-gardes & Acad-19th C Art	AH145	M	II	1:00-3:45pm	LH	Przyblyski
Directed Study	AH198					
Independent Study	AH199					

DIGITAL MEDIA - SPRING 1997

Course Title	Crse Code	Day/Period		Time	Room	Instructor
Digital Media I	DM1.1	TTH	I	9:00-11:45am	CDM	Klein
	DM1.2	TTH	II	1:00-3:45pm	CDM	Klein
	DM1.3	WF	I	9:00-11:45am	CDM	TBA
Digital Media II: Text, 3D & Illus	DM10.1	TH	III/IV	4:15-7/7:30-10:15	CDM	Van Proyen
	DM10.2	MW	IV	7:30-10:15pm	CDM	TBA
	DM10.3	T	III/IV	4:15-7/7:30-10:15	CDM	TBA
Logic & Art in Cmptr Programming	DM50D	MW	III	4:15-7:00pm	CR/CDM	Manson
WEB--Concepts & Techniques	DM50E	M	I/II	9-11:45/1-3:45	CDM	Hall
Digital Theory	DM50F	MW	III	4:15-7:00pm	CDM/CR	TBA
Photograph, Truth, Journal & Book	DM100F	WF	II	1:00-3:45pm	CDM	Fulton
Directed Study	DM198					
Independent Study	DM199					

FILMMAKING - SPRING 1997

Course Title	Crse Code	Day/Period		Time	Room	Instructor
Film I: Moving Image Workshop	F1.1	MW	I	9:00-11:45am	26	Jordan
	F1.2	MW	IV	7:30-10:15pm	8	Tsiongas
Specialized Technical Workshops	F Tech	W	III	4:15-7:00pm	26	Rosenstock
Alternative Film	F100B	TTH	I	9:00-11:45am	8	Wong
AC/DC Psychotronic Teleplays	F100D	F	I/II	9-11:45/1-3:45	8	Kuchar
Peronal Poetic Documentary	F100F	MW	II	1:00-3:45pm	26	Jordan
Motion Graphics II	F120C	T	II/III	1-3:45/4:15-7	26	Jordan
Sound II: Aesthetics of Film Sound	F120E	MW	III	4:15-7:00pm	26/8	Arnold
Undergraduate Tutorial	F130.1	M	III	4:15-7:00pm	8	Pryce
	F130.2	TH	II	1:00-3:45pm	26	Anker
History of Film I: Traces of Past	F140C	TH	I	9:00-11:45am	26	Anker
Film/Video/Slide Installation	F150	TTH	II	1:00-3:45pm	8	Wong
Film in the Age of Digital Imaging	F150B	MW	II	1:00-3:45pm	8	Arnold
Directed Study	F198					
Independent Study	F199					

SPRING 1997 SCHEDULE OF CLASSES

INTERDISCIPLINARY - SPRING 1997

Course Title	Crse Code	Day/Period	Time	Room	Instructor
First Year Interdisciplinary Core	IN1.1	TTH II	1:00-3:45pm	14	Van Proyen
	IN1.2	TTH III	4:15-7:00pm	14	Van Proyen
Art/Healing & Comm II: Comm Proj	IN60B	T III	4:15-7:00pm	LH	Samuels
Making Art As If Earth Mattered	IN112	TBA TBA	TBA	TBA	TBA
Having a Show w/o Having a Show	IN121	TTH III	4:15-7:00pm	8/CR	Wong
Undergrad Interdisc Tutorial	IN130	W I	9:00-11:45am	9	Hall
Interdisciplinary Seminar	IN150	W II	1:00-3:45pm	20A	Berkson/ Connor
Artist-Teacher II: Theory & Practice	IN170B	M II	1:00-3:45pm	CR	Stringer
Senior Review Seminar	IN190.1	T I	9:00-11:45am	14	Akawie
	IN190.2	TH II	1:00-3:45pm	9	Storer
AICAD New York Studio	IN192				
Undergraduate Internship	IN196	TBA	TBA	TBA	Anno
Directed Study	IN198				
Independent Study	IN199				

LETTERS & SCIENCE - SPRING 1997

Course Title	Crse Code	Day/Period	Time	Room	Instructor
English Composition A	LS1A	TH II	1:00-3:45pm	20B	Beames/ Bellamy
Eng Comp B: Intro Culture Amer	LS1B.1	T I	9:00-11:45am	CR	Lang
	LS1B.2	T II	1:00-3:45pm	20B	Lang
Enl Comp B: Orig Am Avant-Garde	LS1B.3	TTH	1:00-2:30pm	101	Papanikolas
Eng Comp B: Writing-Boundaries	LS1B.4	TTH	9:00-10:30am	20B	Beames
Origins of the Modern World	LS10B.1	TH I	9:00-11:45am	CR	Papanikolas
	LS10B.2	TTH	10:30am-12:00pm	20B	Mondini
	LS10B.3	T II	1:00-3:45pm	CR	Cinnater
Meth of Modernism B: Lecture	LS100BL	F	9:00-10:30am	LH	Beames/ Mondini/ Novakov
Meth of Modernism B: Seminar	LS100B.1	F	10:30am-12:00pm	20B	Beames
	LS100B.2	F	10:30am-12:00pm	CR	Mondini
	LS100B.3	F	10:30am-12:00pm	LH	Novakov
	LS100B.4	F	1:00-2:30pm	20B	Beames
	LS100B.5	F	2:30-4:00pm	20B	Beames
	LS100B.6	F	1:00-2:30pm	CR	Mondini
Adv Creative Writing A: Prose	LS120F	T III	4:15-7:00pm	20B	TBA
Voices of Outsiders in Amer Lit	LS120G	T I	9:00-11:45am	101	Cinnater/ Papanikolas
English for Fine Arts	LS122	TH I	9:00-11:45am	101	Cinnater
Travel in the Early 20th Century	LS130E	TH II	1:00-3:45pm	CR	Lang
Principles of Mathematics	LS140C	W I	9:00-11:45am	LH	Manson
Art & Phenomena at Exploratorium	LS140D	F II	1:00-3:45pm	Exploratorium	Richards/ Humphrey
African Art, Myth & Religion	LS151C	T II	1:00-3:45pm	LH	Crumpler
No Calif Native Amer Cultural Hist	LS152	TBA TBA	TBA	TBA	Lang/Connor
Undergraduate Tutorial	LS180	TH II	1:00-3:45pm	PSR	Mondini
Directed Study	LS198				
Independent Study	LS199				

SPRING 1997 SCHEDULE OF CLASSES

NEW GENRES - SPRING 1997

Course Title	Crse Code	Day/Period		Time	Room	Instructor
New Genres I	NG1.1	TTH	II	1:00-3:45pm	10	Kos
	NG1.2	TTH	III	4:15-7:00pm	9/10	Grace
Pulp Video II--Form as Content	NG100D	M	I/II	9-11:45/1-3:45	10	Labat
Visiting Artists Studio	NG101	TBA	TBA	TBA	TBA	TBA
New Genres II: Pure Performance	NG102.1	F	I/II	9-11:45/1-3:45	10	Labat
New Genres II	NG102.2	TBA	TBA	TBA	TBA	TBA
Undergraduate Tutorial	NG130	TBA	TBA	TBA	TBA	TBA
Issues & Contemp Artists	NG141	T	IV	7:30-10:15pm	LH	Grace
Installation	NG160	W	I/II	9-11:45/1-3:45	10	Kos
Directed Study	NG198					
Independent Study	NG199					

PAINTING/DRAWING - SPRING 1997

Course Title	Crse Code	Day/Period		Time	Room	Instructor
Drawing I & II	PA10.1	TTH	II	1:00-3:45pm	13	McGaw
	PA10.2	TBA	TBA	TBA	TBA	TBA
	PA10.3	TBA	TBA	TBA	TBA	TBA
	PA10.4	TTH	III	4:15-7:00pm	13	Crumpler
Painting I & II	PA20.1	TTH	III	4:15-7:00pm	116	Akawie
	PA20.2	TTH	III	4:15-7:00pm	117	Villa
	PA20.3	TBA	TBA	TBA	TBA	TBA
Ptg & II: Multidisciplinary Collage	PA20.4	TTH	I	9:00-11:45am	13	Storer
Spray Painting	PA51	TTH	II	1:00-3:45pm	SR	Akawie
Drawing II & III	PA100.1	F	I/II	9-11:45/1-3:45	13	Tchakalian
	PA100.2	M	I/II	9-11:45/1-3:45	14	Williams
Drawing II & III: Traveling Art Box	PA100.3	M	I/II	9-11:45/1-3:45	13	Klein
Painting II & III	PA120.1	W	I/II	9-11:45/1-3:45	116	Williams
	PA120.2	TTH	IV	7:30-10:15pm	114	Morgan
	PA120.3	TTH	II	1:00-3:45pm	114	Villa
	PA120.4	TBA	TBA	TBA	TBA	TBA
	PA120.5	M	I/II	9-11:45/1-3:45	116	Tchakalian
	PA120.6	TTH	I	9:00-11:45am	117	Crumpler
	PA120.7	TTH	I	9:00-11:45am	115	McGaw
Color!	PA125	W	I/II	9-11:45/1-3:45	14	Pijoan
Undergraduate Tutorial	PA130.1	F	II	1:00-3:45pm	PA	Brooke
	PA130.2	T	III	4:15-7:00pm	PA	Morgan
	PA130.3	T	II	1:00-3:45pm	PA	Klein
	PA130.4	M	I	9:00-11:45am	PA	Pijoan
	PA130.5	TBA	TBA	TBA	TBA	TBA
Undergraduate Studio Seminar	PA150.1	W	I	9:00-11:45am	13	Tchakalian
	PA150.2	M	III	4:15-7:00pm	13	Klein
Directed Study	PA198					
Independent Study	PA199					

SPRING 1997 SCHEDULE OF CLASSES

PHOTOGRAPHY - SPRING 1997

Course Title	Crse Code	Day/Period		Time	Room	Instructor
Photography I	PH1.1	MW	I	9:00-11:45am	20A/16	Jones
	PH1.2	TTH	II	1:00-3:45pm	20A/16	Wessel
Understanding Photography	PH50	TTH	II	1:00-3:45pm	16/20A	Louie
Color	PH54	WF	I	9:00-11:45am	20A	Fulton
Non-Silver II	PH55B	T	III	4:15-7:00pm	16	Lantz
Technical Workshops	PH57.1	TBA	TBA	TBA	TBA	TBA
	PH57.2	TBA	TBA	TBA	TBA	TBA
Special Projects	PH100B.1	T	III	4:15-7:00pm	20A	Louie
	PH100B.2	W	I	9:00-11:45am	PSR	Wessel
Survey Photography	PH100T	MW	IV	7:30-10:15pm	20A	Burchard
Social Landscape/Street Photo	PH101B	TTH	I	9:00-11:45am	16/20A	Wessel
Sacred and Profane II	PH101D	MW	IV	7:30-10:15pm	16	Connor
Undergraduate Tutorial	PH130.1	TBA	TBA	TBA	TBA	TBA
	PH130.2	M	III	4:15-7:00pm	20A	Connor
Visiting Artist: Current Issues	PH131	F	I	9:00-11:45am	16	TBA
History of Photography	PH140A	TH	I	9:00-11:45am	LH	Fulton
Strategies of Presentation	PH180	MW	II	1:00-3:45pm	20A/16	Jones
Senior Review Seminar	PH190	TTH	I	9:00-11:45am	20A/16	Louie
Directed Study	PH198					
Independent Study	PH199					

PRINTMAKING - SPRING 1997

Course Title	Crse Code	Day/Period		Time	Room	Instructor
Lithography I	PR4	MW	I	9:00-11:45am	4 & 5	Kluge
Etching I & II	PR20	TBA	TBA	TBA	TBA	TBA
Photo-Printmaking I & II	PR30	TBA	TBA	TBA	TBA	TBA
Screen Printing II & III	PR101	TBA	TBA	TBA	TBA	TBA
Lithography II: Mylar/Plate & Stone	PR104	MW	II	1:00-3:45pm	4 & 5	Kluge
Artists' Books-Bay Area Resources	PR106A	TBA	TBA	TBA	TBA	Hobson
History of Printmaking	PR140	TH	III	4:15-7:00pm	Achenbach Foundation	Johnson
Undergraduate Seminar	PR150	TBA	TBA	TBA	TBA	TBA
Directed Study	PR198					
Independent Study	PR199					

SCULPTURE - SPRING 1997

Course Title	Crse Code	Day/Period		Time	Room	Instructor
Sculpture I	SC1	TTH	III	4:15-7:00pm	105	Berger
Sculpture I & II: TBA	SC10	TBA	TBA	TBA	TBA	TBA
Sculpture II&III: Non-trad Methods	SC100	MW	II	1:00-3:45pm	105	Roloff
Interdisc Sculpture: Large Glass	SC110	TTH	IV	7:30-10:15pm	105	Berger
Materials & Methods: Welding	SC125	T	I/II	9-11:45/1-3:45	Welding Shop	Kluge
History of Sculpture	SC140	TH	II	1:00-3:45pm	LH	Berger
Directed Study	SC198					
Independent Study	SC199					

SPRING 1997 SCHEDULE OF CLASSES

SCULPTURE/CERAMIC SCULPTURE - SPRING 1997

Course Title	Crse Code	Day/Period		Time	Room	Instructor
Ceramic Sculpture I	CE1	MW	IV	7:30-10:15pm	106	Rasmussen
Ceramic Sculp I & II: Containment	CE10	MW	I	9:00-11:45am	106	Roloff
Ceramic Sculp II: Advanced Glaze	CE100	MW	II	1:00-3:45pm	106	Rasmussen
Undergraduate Tutorial	CE130	M	III	4:15-7:00pm	20B	Rasmussen
Directed Study	CE198					
Independent Study	CE199					

GRADUATE COURSES - SPRING 1997

POST-BACCALAUREATE - SPRING 1997

Course Title	Crse Code	Day/Period		Time	Room	Instructor
Post-Baccalaureate Seminar	PB200.1	W	III	4:15-7:00pm	731/20A	McCormack
	PB200.2	T	III	4:15-7:00pm	731/TBA	Klein

GRADUATE ART HISTORY, THEORY & CRITICISM - SPRING 1997

Course Title	Crse Code	Day/Period		Time	Room	Instructor
Grad Sem: The Uses of History	AH241C	T	IV	7:30-10:15pm	CR	Przyblyski
Critical Method/Critical Practice	AH241D	W	IV	7:30-10:15pm	CR	Van Proyen
Crit Theory: Image/Identity/Diff	AH241E	W	II	1:00-3:45pm	CR	Pacteau

GRADUATE INTERDISCIPLINARY - SPRING 1997

Course Title	Crse Code	Day/Period		Time	Room	Instructor
Grad Interdis Sem: Const Space	IN200.1	W	II	1:00-3:45pm	9	Hall
Grad Interdis Sem: TBA	IN200.2	T	III	4:15-7:00pm	CR	TBA
Grad Interdis Sem: Art & Phil	IN200.3	M	I	9:00-11:45am	CR	Rapko
Graduate Internship	IN296	TBA	TBA	TBA	TBA	Anno
Graduate Teaching Assistantships	IN297	TBA	TBA	TBA	TBA	Brooke
MFA Exhibition	IN301	TBA		TBA	TBA	Anno

GRADUATE FILMMAKING - SPRING 1997

Course Title	Crse Code	Day/Period		Time	Room	Instructor
Graduate Critique Seminar	F200	M	IV	7:30-10:15pm	26	Anker
(Friday Lecture Series)		F	III	4:15-7:00pm	LH	
Graduate Tutorial	F230.1	TH	III	4:15-7:00pm	8	Kuchar
	F230.2	T	IV	7:30-10:15pm	26	Arnold
Graduate Intermediate Review	F292	TBA	TBA	TBA	TBA	Brooke
Graduate Final Review	F294	TBA	TBA	TBA	TBA	Brooke
Graduate Teaching Assistantship	F297	TBA	TBA	TBA	TBA	Brooke

SPRING 1997 SCHEDULE OF CLASSES

GRADUATE NEW GENRES - SPRING 1997

Course Title	Crse Code	Day/Period		Time	Room	Instructor
Graduate Critique Seminar	NG200.1	M	III	4:15-7:00pm	10	Labat
(Friday Lecture Series)		F	III	4:15-7:00pm	LH	
Graduate Critique Seminar	NG200.2	TH	IV	7:30-10:15pm	10	Grace
(Friday Lecture Series)		F	III	4:15-7:00pm	LH	
Graduate Tutorial	NG230.1	T	III	4:15-7:00pm	10	Kos
	NG230.2	TBA	TBA	TBA	TBA	TBA
Graduate Intermediate Review	NG292	TBA	TBA	TBA	TBA	Brooke
Graduate Final Review	NG294	TBA	TBA	TBA	TBA	Brooke
Graduate Teaching Assistantship	NG297	TBA	TBA	TBA	TBA	Brooke

GRADUATE PHOTOGRAPHY - SPRING 1997

Course Title	Crse Code	Day/Period		Time	Room	Instructor
Graduate Critique Seminar	PH200.1	M	II	1:00-3:45pm	16	Connor
(See course description for additional requirement)						
Graduate Critique Seminar	PH200.2	W	III	4:15-7:00pm	16	Felzmann
(See course description for additional requirement)						
Graduate Tutorial	PH230.1	TH	III	4:15-7:00pm	20A	Louie
	PH230.2	W	II	1:00-3:45pm	PSR	Wessel
Graduate Intermediate Review	PH292	TBA	TBA	TBA	TBA	Brooke
Graduate Final Review	PH294	TBA	TBA	TBA	TBA	Brooke
Graduate Teaching Assistantship	PH297	TBA	TBA	TBA	TBA	Brooke

GRADUATE PRINTMAKING - SPRING 1997

Course Title	Crse Code	Day/Period		Time	Room	Instructor
Graduate Critique Seminar	PR200	TBA	TBA	TBA	TBA	Goodwin-
(Friday Lecture Series)		F	III	4:15-7:00pm	LH	Guerrero
Graduate Tutorial	PR230	T	III	4:15-7:00pm	Grad Room	Kluge
Graduate Intermediate Review	PR292	TBA	TBA	TBA	TBA	Brooke
Graduate Final Review	PR294	TBA	TBA	TBA	TBA	Brooke
Graduate Teaching Assistantship	PR297	TBA	TBA	TBA	TBA	Brooke

GRADUATE PAINTING/SCULPTURE - SPRING 1997

Course Title	Crse Code	Day/Period		Time	Room	Instructor
Graduate Critique Seminar	PS200.1	M	II	1:00-3:45pm	731	Pijoan
(Friday Lecture Series)		F	III	4:15-7:00pm	LH	
Graduate Critique Seminar	PS200.2	W	II	1:00-3:45pm	731	Villa
(Friday Lecture Series)		F	III	4:15-7:00pm	LH	
Graduate Critique Seminar	PS200.3	TBA	TBA	TBA	TBA	TBA
(Friday Lecture Series)		F	III	4:15-7:00pm	LH	
Graduate Critique Seminar	PS200.4	T	II	1:00-3:45pm	731	Reichman
(Friday Lecture Series)		F	III	4:15-7:00pm	LH	
Graduate Tutorial	PS230.1	T	III	4:15-7:00pm	731	Brooke
	PS230.2	W	II	1:00-3:45pm	731	Tchakalian
	PS230.3	TH	III	4:15-7:00pm	731	Kos
	PS230.4	T	IV	7:30-10:15pm	731	Klein
	PS230.5	W	IV	7:30-10:15pm	731	McCormack
	PS230.6	M	III	4:15-7:00pm	731	Roloff
	PS230.7	TH	IV	7:30-10:15pm	731	Brunson
Graduate Intermediate Review	PS292	TBA	TBA	TBA	TBA	Brooke
Graduate Final Review	PS294	TBA	TBA	TBA	TBA	Brooke
Graduate Teaching Assistantship	PS297	TBA	TBA	TBA	TBA	Brooke

NOTES

CALENDAR FOR SPRING SEMESTER 1997

Nov 21-Dec 6	Advising and Early Registration for continuing students.
December 9-13	Program changing (add/drop) of Early Registration schedules for continuing students.
	Early Registration for Spring 1997 semester for continuing non-degree students.
December 9-20 & January 2-17	Early Registration for new students for Spring 1997.
January 2	Tuition for continuing students who early registered in November is due in full unless a tuition payment plan has been arranged with the Student Accounts Office prior to this date. The $100 non-refundable registration fee is due and payable as of this date for all early registrants.
January 16-17	Orientation activities for new students.
January 20	Martin Luther King, Jr. Day Holiday
January 21	First day of classes. Late Registration begins with fee; add/drop begins. Tuition for new students who early register is due in full unless a tuition payment plan has been arranged with the Student Accounts Office prior to this date.
January 28	Last day to change program (add/drop) without fee.
February 4	Last day to add courses. Last day to late register. Last day for Seniors to petition for P/NC option in upper-division courses.
February 17	Presidents Day Holiday
February 18	INSTITUTE CENSUS. Last day to drop a course or withdraw from the Institute. Courses/Sections dropped after this date appear with a neutral "W" on the transcript.
February 21	Last day to apply to MFA/PB degree program for Fall 1997 entry.
February 28	Financial aid priority date and Cal Grant filing deadline for 1997-1998.
March 3	Petitions for graduation, December 1997 (BFA and MFA degrees) are due in Registrar's Office. Late filing fee applies after this date.
March 3-7	Mid-semester grading period
March 10-14	Spring recess
March 21	Last day to apply for Letters & Science/Art History Independent Study for Summer Session 1997 and Fall Semester 1997.
April 4	Last day to apply for Independent Study for Summer Session 1997 and Fall Semester 1997. Last day to withdraw from courses/sections with "W" on the transcript. Last day to apply for graduate assistantships for Fall Semester 1997.
April 14-May 2	Advising and Early Registration for Fall 1997 semester for continuing degree students. Tuition is due in full on or before August 1, 1997 unless a Tuition Payment Plan has been arranged with the Student Accounts Office.
May 5-9	Program changing (add/drop) of Early Registration schedules by continuing students. Early Registration for Fall 1997 semester for continuing non-degree students.
May 9	Semester ends. Last day to remove incomplete grades from Fall Semester 1996; incomplete grades are changed to failing grades.
May 10-18	Annual MFA Exhibition at Fort Mason.
May 13-29	Early Registration for New Students for Fall 1997 semester.
May 18	Annual Commencement. Exhibition of student works.

IMPORTANT TELEPHONE NUMBERS

ADMISSIONS OFFICE	415/749-4500
ACADEMIC AFFAIRS OFFICE	415/749-4534
ADVISING	415/749-4533
CASHIERS OFFICE	415/749-4544
FINANCIAL AID OFFICE	415/749-4520
REGISTRAR OFFICE	415/749-4535
STUDENT SERVICES	415/749-4525

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